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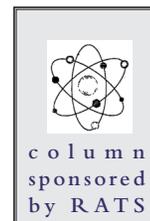
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## RATS in Context

No one would argue against the idea that conferences are important career activities. Despite ever-new possibilities to follow conferences remotely through web-based and social media, in-person attendance at professional meetings remains a vital means of conveying and learning about new developments, along with discussing current issues, in any field of study. For scientists in particular, dissemination is the hallmark of productive activity, and conferences and symposia are important venues for reporting and getting feedback on their work. For cultural heritage scientists (conservation scientists), professional meetings also are conduits for explaining and discussing their findings with audiences other than those targeted by any one peer-reviewed publication. Not least of all, professional meetings promote networking and provide opportunities to form collaborations, which is of course most effective face to face (especially when coupled with good food and drink). Since cultural heritage science naturally involves interdisciplinary collaboration, conferences play a crucial role in bringing together researchers from disparate fields.



Given severe budget restrictions at many arts institutions and federal agencies, however, cultural heritage professionals are often forced to make difficult decisions about where to submit abstracts and use precious travel funding. In particular, the past few years have brought a dizzying array of specialized conferences on cultural heritage science from which to choose. This is an auspicious development in our relatively young, hybrid field, and the changing landscape for professional meetings brings up the question of whether the function of the Research and Technical Studies (RATS) specialty group within AIC should be reassessed to maintain its relevance in this coming-of-age period in cultural heritage science.

Browsing through the Conservation DistList shows a plethora of meetings and special sessions in 2015–2016 devoted specifically to cultural heritage science. Attention grabbers for this author, other than AIC, IIC, and ICOM-CC meetings, include heavy contenders such as the third Gordon Research Conference (GRC) on Scientific Methods in Cultural Heritage Research, the well-established Infrared and Raman Users' group (IRUG) annual conference, the Chemistry for Cultural Heritage (ChemCH) international congress, and Technart, billed as "an international conference on non-destructive and microanalytical techniques in art and cultural heritage." As stated by Jennifer Mass, the GRC meeting was developed specifically to draw scientific innovators from allied professions into the field, as well as to encourage international collaborations and foster intensive discussion on cutting edge research. Since its inception, this meeting has largely lived up to these goals, and is therefore a highly desirable, yet costly, venue. And newcomers keep coming down the pike, such as the first international conference on science and engineering in arts, heritage, and archaeology (SEAHA). It is noteworthy that these meetings have a decidedly international leaning, and that only AIC, IIC, ICOM-CC and IRUG meetings from the above-mentioned group are attached to membership organizations.

The list is ever-expanding and includes a multitude of research-specific meetings and symposia, such as the upcoming metal soaps in art conference and mini-meetings

### Membership Reminders

Don't forget to...

- Register now! Money-saving early registration rate for the Annual Meeting ends on 2/29/2016—and reserve your spot on one of our fantastic tours.
- Renew your membership! Membership Dues for 2016 are due by Jan. 31, 2016.
- Vote in the AIC Board and Specialty Group elections.

# AIC NEWS

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**Deadline for March editorial submissions**  
([bnaugle@conservation-us.org](mailto:bnaugle@conservation-us.org)):  
February 1, 2016.

We reserve the right to edit for brevity and clarity.

## ADVERTISING

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Positions Available, and Classified Ads are: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75. The cost of display ads is: 1/2 page \$445; 2/3 page \$570; full page \$695.

Deadlines for advertising copy are: February 10, April 10, June 10, August 10, October 10, and December 10. All ads should be submitted to Bonnie Naugle at [bnaugle@conservation-us.org](mailto:bnaugle@conservation-us.org).

## AIC NEWS STAFF

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## From the Executive Director



Happy new year to you all! We have a great deal to look forward to in 2016, including what is shaping up to be a spectacular annual meeting in Montreal. Check it out on the website and take advantage of SCHED to create your own event and networking plan. I very much hope to see you in May.

Now as we leap into a busy year, I'd like to highlight a few of the many other activities underway, activities outlined in AIC's new strategic plan.

It's essential for every organization to periodically step back from day-to-day activities to carefully examine goals, strategies, opportunities, and challenges.

Working with a knowledgeable facilitator, the boards of AIC and FAIC met separately and together in August to do just this. It was certainly a rewarding experience and one that resulted in robust and thoughtful three-year plans. They are posted on the website and I urge you to read them. AIC's strategic plan is at [www.conservation-us.org/about-us/governance](http://www.conservation-us.org/about-us/governance), and FAIC's strategic plan is at [www.conservation-us.org/foundation/governance/strategic-plan](http://www.conservation-us.org/foundation/governance/strategic-plan).

I am particularly interested in drawing your attention to a significant AIC initiative that has been created to consider revisions to our membership categories and requirements. The ideas behind this initiative originated not in board meetings, but among members and within committees, specialty groups, and networks. A structure is being put in place and all the related topics are being organized for review and discussion. Before long, you will see requests to participate. Please do step up!

Following meetings of membership and education and training committee representatives, along with Collection Care Network (CCN) representatives (the core team), working groups will be created to review membership categories, names of categories, requirements for peer-reviewed membership, and how to incorporate collection care specialists into AIC's structure. The working groups will engage members in discussions to assess options and consider revisions. This information will inform the recommendations for revisions developed by the core team, which will be submitted for the AIC board for review. Final recommendations will be put to a vote by Professional Associates and Fellows of AIC.

There is so much more in store for AIC in 2016 as the year unfolds. Look for more news and additional ways to be involved in upcoming issues of *AIC News*, the FAIC online newsletter, the MemberFuse discussion board, our blog, and our social media sites. Cheers!

—Eryl P. Wentworth, Executive Director, [ewentworth@conservation-us.org](mailto:ewentworth@conservation-us.org)

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**RATS in Context** *continued from front cover*

focused solely on applications of one analytical technique, e.g., portable X-ray fluorescence (XRF), fluorescence spectroscopy, or spectral imaging. This undoubtedly reflects the proliferation of specialists in the field, thanks in part to growth in numbers. Gone are the days when conservation scientists were positioned to be like the Wizard of Oz who knew the answer to everything. Greater institutional and public awareness of the benefits of research and technology in our field has certainly helped increase the number of staff scientists in cultural heritage institutions, allowing growth and specialization. This is an immensely positive shift, resulting in focused expertise among individuals and, I believe, more critical attention to scientific applications. However, conservation scientists still wear many hats in their workplaces. In general, we carry out technical analyses, conduct research into degradation mechanisms, develop new methodologies and protocols, and act as educators and evaluators of new methods, materials, and other scientific literature. Conferences are therefore more important than ever to share information, keep abreast of developments, and help build productive partnerships that expand on the expertise in any one institution. Yet, as one colleague recently commented, while it is wonderful to see excellent, in-depth research and literature coming out of the conservation field, it has also become impossible to attend all of the conferences one would like to and still get one's job done.

To add to the dilemma of being spread thinly and having limited resources to travel, conservation scientists are pulled in two directions with regard to attending conferences in the conservation-based community or those where they can hobnob primarily with their own ilk. Professional society meetings in the traditional sciences have in fact started regularly including special sessions devoted to cultural heritage science. The "Materials Issues in Art and Archaeology" sessions at the Materials Research Society (MRS) meetings, which solicit "cutting-edge, interdisciplinary research," were one-of-a-kind as a sub-session at a large scientific meeting when established by Pam Vandiver (Professor, Materials Science and Engineering, University of Arizona) in 1988. Another well-established and well-attended session resides at the Eastern Analytical Symposium (EAS), established in 1994 by conservator John Scott. He and the New York Conservation Foundation (NYCF) continue to design theme-based programs, where invited speakers are chosen specifically to present pioneering scientific research and treatment development. NYCF's impetus in organizing these sessions stems from the conservators' interest not only in using science, technology, and technical information pragmatically, but in communicating directly with scientists. Piggy-back sessions on cultural heritage science have also been held at the Denver X-ray Conference, regional American Vacuum Society (AVS) meetings (a member society of the American Institute of Physics), the American Ceramic Society (ACerS), and regional and national American Chemistry Society (ACS) meetings, to name a few.

This phenomenon reflects the growing interest in our field from mostly academic scientists, both to tap into real or perceived sources of funding, and as fodder for the increasingly popular chemistry of art-type courses being offered to undergraduates. Interdisciplinary collaborations are increasingly an imperative of

funded research, and the attention we now receive from scientists outside of cultural heritage science can be quite beneficial when they work with us to understand the true complexity of our applications. It is worth noting that for conservators and curators who do not have the luxury of in-house scientists, conferences that focus on cultural heritage science, or small, local break-out sessions at bigger scientific meetings, offer good opportunities for making their own working relationships.

STOP! This article is not meant to be a listing of recent and upcoming conferences in the field, or a complaint about the lack of time and funding to attend more conferences. The fact that the list is so long and diverse is a great development in itself. Many scientists remember that this was not always the case. In fact, when the AIC-RATS specialty group was established in 1992, it was specifically meant to help fill this gap. In 1990, Mary Striegel (Chief of Materials Research at the National Center for Preservation Technology and Training (NCPTT)), Chandra Reedy (Professor, University of Delaware), Eric Hansen (Conservation Scientist), and Phoebe Dent Weil (Conservator and Director of Northern Light Studio) established a task force to probe support for creation of a scientific-oriented specialty group within AIC. This was a radical idea at the time, and met with some hot opposition from both scientists and conservators, although general support for RATS among members of the AIC community was strong.

The original mission of RATS, according to Mary Striegel, was to promote directly applied research and good working relationships between cultural heritage scientists and conservators. This was to be accomplished by integrating RATS into other specialty sessions in order to develop a common language through discussion. In addition, RATS was meant to make AIC a more science-friendly place, where scientists could be appreciated for their work, since their main audience, after all, is conservators. To this end, RATS originally only functioned as a kind of review panel for talks focusing on science in other sessions. Additionally, RATS sponsored an evening event with plenty of food and drink to stoke the discussion.

In 1992, RATS became an official specialty group, with separate sessions devoted to papers, which either presented new technology that could be applied to cultural heritage or new information gleaned from scientific and technical studies. In recent years, RATS has organized one joint session with another specialty group, in line with the original integrated format. Other RATS sessions have typically been geared toward new research in cultural heritage science, and, as in the upcoming meeting in Montreal, a themed session. In addition, keynote speakers have been invited over the past few years to provide high quality, focused context, and in part to give the sessions more international breadth.

The membership of RATS is currently about 50% conservators, so the group itself has not become a venue for scientists to separate themselves within AIC as some had feared. However, the familiar tension between scientific endeavors in cultural heritage and conservators' objectives haunts the group's mission and strategies. This is a balancing act we maintain in our interdisciplinary field. Informally polled, many cultural heritage scientists say that they choose their conference attendance based on the opportunities it affords to find new collaborations, to network, and most of all, to provide a productive forum for furthering their own work. Most scientists and some conservators feel strongly about hearing

talks on cutting edge research developments. Other conservators are primarily interested in technical studies. Except perhaps in the latter arena, AIC-RATS has not consistently competed well with other conferences on these grounds, and has suffered in terms of drawing and keeping conservation scientists in its fold. As cultural heritage-oriented meetings have become more common, conservation scientists who only attend meetings with other scientists can easily lose sight of the importance of understanding the conservation point of view. This is doubly true of allied scientific professionals who often do not have a sufficient understanding of the needs of cultural heritage.

Given increasing numbers of conferences that feature conservation science and the enlargement of this audience, perhaps it is time to consider whether the mission of RATS “to support those who are involved in research efforts within the conservation field and to foster increased interaction and communication between conservators of all disciplines and scientists of all disciplines relevant to conservation” is being adequately or distinctly fulfilled at the AIC meetings. Does the current format allow RATS to vie with other meetings for good attendance, especially among scientists? What else could or should RATS do to keep the group viable? Should RATS sponsor separate workshops and specialty-based meetings? How does RATS address the needs and concerns of its mixed membership?

Finally, is the original mission—to promote a common language between conservators and scientists in the field—still pertinent? We’ve had over 15 years to demystify the ways of our wizards, after all. Yet the field keeps growing and changing in terms of its practitioners and collaborators. This is reflected in the number and types of conferences and symposia in cultural heritage. Review of that now densely populated landscape suggests that it is in fact an opportune moment to focus on RATS’ original goal of stimulating dialogue between conservators and conservation scientists at AIC, while maintaining competitiveness in meeting content for conservation scientists. And as “interdisciplinary” and “collaboration” become the watchwords of research, finding common oral and digital languages between fields is more relevant than ever. In other words, can RATS come of age and play a role in expanding dialogues between experts? These issues are fodder for discussions at the upcoming AIC RATS annual meeting.

*The author gratefully acknowledges input for this article from Mary Striegel, Chandra Reedy, John Scott, Jennifer Mass, and Karen Trentelman.*

*—Lynn Brostoff, Research Chemist and Analytical Liaison, Preservation Research and Testing Division, Preservation Directorate, Library of Congress, [lbrostoff@loc.gov](mailto:lbrostoff@loc.gov) (2015-2016 Chair, RATS)*

## AIC News

### 2016 Early Renewal Contest

AIC would like to announce the following winners!  
Grand Prize: Complimentary registration to AIC’s 44th Annual Meeting

**Winners: Peter Mustardo  
Paula Hobart**

2nd Prize: Complimentary membership dues for 2016

**Winners: Becky Fifield  
Eliza Spaulding**

If you renewed your membership online with a credit or debit card by December 15, 2015, you were entered into the contest. Renewing your membership online, instead of mailing a check, saves the organization a tremendous amount of human resource time. AIC would like to thank everyone who renewed their membership online with a credit or debit card by the deadline.

Renewals are due by **January 31, 2016**. To renew today, please go to [www.conservation-us.org/renew](http://www.conservation-us.org/renew).

### Important AIC/FAIC Documents Posted Online

#### IAG MEETING NOTES AND AIC ANNUAL MEETING HISTORY POSTED ON AIC WEBSITE

Member representatives met in November in Washington, DC, and had a lively discussion about topics relevant to the membership. Please find these notes on AIC’s Governance page at [www.conservation-us.org/about-us/governance](http://www.conservation-us.org/about-us/governance). Subjects addressed during the meeting will come up in the next year, so please read about our many initiatives!

Additionally, a document detailing the history of AIC’s annual meeting has been added to the Past Meetings page, near the bottom of the page by the list of past meetings. The document includes a full listing of meeting dates, locations, and themes and can be downloaded directly at <http://www.conservation-us.org/docs/default-source/governance/annual-meeting-history.pdf>.

#### STRATEGIC PLAN DOCUMENTS NOW POSTED

- AIC’s strategic plan is at [www.conservation-us.org/about-us/governance](http://www.conservation-us.org/about-us/governance)
- FAIC’s strategic plan is at [www.conservation-us.org/foundation/governance/strategic-plan](http://www.conservation-us.org/foundation/governance/strategic-plan)

#### MEMBER BUSINESS MEETING MINUTES APPROVED, POSTED

These minutes can be found at <http://www.conservation-us.org/about-us/governance>.

### Health & Safety Committee – Call for Student Member

The Health & Safety Committee of AIC seeks a new student member to serve a two-year term (2016–2018). This is an excellent opportunity to become more involved in AIC while contributing to the health and safety of you and your colleagues.

Health & Safety is a very active committee, with members contributing articles and guides to the AIC News and AIC Wiki; hosting an informational booth, workshops, and a full day of sessions at the Annual Meeting; and regularly addressing questions and issues related to health and safety in our field.

The student member will share with the other committee members the responsibility to plan for AIC Annual Meeting activities, attend meetings/conference calls, contribute to H&S projects, and represent the organization. For more information, please visit [www.conservation-us.org/healthandsafety](http://www.conservation-us.org/healthandsafety), and contact H&S Co-Chair Kerith Koss Schragar at [Kerith.Koss@gmail.com](mailto:Kerith.Koss@gmail.com).

## Elections: 2016 Board of Directors

### Slate of 2016 AIC Board Candidates Offered by the AIC Nominating Committee

The AIC Nominating Committee is pleased to present the following slate of candidates for the AIC board of directors for the year 2016.

#### Secretary (2-year term):

Patricia Miller (PA, Architecture, Preservation Society of Newport County, RI)  
Sue Murphy (Fellow, Book and Paper, private practice, TX)

#### Treasurer (2-year term):

Sarah Barack (PA, Objects, private practice, NY)  
Elmer Eusman (PA, Book and Paper, Library of Congress, DC)  
Nancy Pollak (Fellow, Paintings/Textiles, private practice, MD)

#### Director, Communications (3-year term):

Brenda Bernier (Fellow, Photographic Materials, Harvard Libraries, MA)

The Nominating Committee sincerely thanks those who have agreed to run for office, those who considered running, and all those who offered guidance and helpful suggestions. It also thanks Sanchita Balachandran for serving two terms as secretary, Jennifer Hain Teper for serving two terms as treasurer, and Carolyn Riccardelli for serving as director, communications, for the past three years. Those whose terms are not ending in May 2016 include:

Pam Hatchfield, President (2nd term)  
Margaret Holben Ellis, Vice President (2nd term)  
Tom Braun, Director, Committees and Task Forces (1st term)  
Stephanie Lussier, Director, Professional Education (2nd term)  
Deborah Lee Trupin, Director, Specialty Groups (2nd term)

### Call for Nominations from the Membership for Additional Candidates for AIC Board Elections

The AIC Nominating Committee encourages the AIC membership to submit additional nominations for qualified individuals as candidates for the 2016 AIC Board elections.

To facilitate the process, nominations should be submitted in writing, accompanied by:

- a signed "Willingness-to-Serve" statement (form available from the committee chair)

- a brief biographical sketch (format available from the committee chair)

The AIC Bylaws require that candidates for president and vice president must be Fellows and candidates for director may be Fellows or Professional Associates. Nominees must be members in good standing of AIC and should have prior experience with the functioning of the organization through service on committees, task forces, specialty groups, subgroups, or in other capacities.

The Bylaws require that the Nominating Committee chair receive completed nominations by *February 17, 2016* (three months prior to the May 17 AIC Business Meeting in Montreal, Canada).

All completed nominations or queries regarding submission of a nomination are to be sent to: Nancie Ravenel ([nravenel@shelburnemuseum.org](mailto:nravenel@shelburnemuseum.org)).

### Call for Nominations for Candidates for the AIC Nominating Committee

The Nominating Committee is seeking nominations of qualified individuals as candidates for the Nominating Committee. The committee, composed of three members serving one three-year term each, has one vacant position each year. The 2016 candidate can be either a Professional Associate or Fellow Member of AIC.

Nominations are made to the chair of the Nominating Committee and must be received by February 17, 2016, three months prior to the May Members Business Meeting in Montreal, Canada. An electronic vote will be held in conjunction with the votes held for Board member positions. A signed willingness-to-serve statement, available from the Nominating Committee chair, must accompany written nominations.

Two AIC members who have already notified the committee of their willingness to serve are:

Beverly Perkins (Fellow, OSG, Buffalo Bill Center of the West, WY)

Greg Smith (PA, Science, Indianapolis Museum of Art)

The Nominating Committee is pleased to discuss any aspect of the nominating and election process with potential candidates and anyone interested in nominating candidates.

—AIC Nominating Committee:

Nancie Ravenel ([nravenel@shelburnemuseum.org](mailto:nravenel@shelburnemuseum.org))

Victoria Montana Ryan ([acs@artcareservices.com](mailto:acs@artcareservices.com))

Jodie Utter ([jodieu@cartermuseum.org](mailto:jodieu@cartermuseum.org))

## Publisher Mailing Problem Affects JAIC November Issue

Some copies of the latest issue of JAIC, 54.4 (November 2015), have been mislabeled and this has resulted in some members not receiving their hard copies of this issue.

We are asking all members to please check their records and see if they received this issue in the mail.

If as of today you have not received the latest issue, please get in touch with Taylor and Francis to arrange a replacement copy to be sent. Requests for replacement copies should be made to Rachel Crook by email at [Rachel.society@tandf.co.uk](mailto:Rachel.society@tandf.co.uk) or [Societies@tandf.co.uk](mailto:Societies@tandf.co.uk). In the email, please include your name and full postal address to ensure the replacement copy is sent to

the correct address. To ensure AIC is aware of your request, please also copy [info@conservation-us.org](mailto:info@conservation-us.org) on the email.

If you are not able to email, please call customer services on 1-800-354-1420 or 215-625-8900.

As an AIC member, you receive online access to the current issue of the journal and all archive issues via the AIC website. Please do take advantage of your online access while Taylor & Francis arranges for replacement print copies to be sent. Log in via the link at the top of the website or via the Member Center, and then visit <http://www.conservation-us.org/publications-resources/periodicals/jaic> to get the link for your online article access.

The publisher apologizes for any inconvenience this has caused.

## Congratulations to AIC's New Fellows and Professional Associates

Below are listed the 61 Professional Associates and Fellows who were approved by the Membership Committee in 2015. Please join us in congratulating them. Professional Associates and Fellows play an important role in AIC and, by being included in Find a Conservator, enable AIC to provide a valuable service to the public. *Thank you all for taking the time to apply, and thanks to the Membership Committee for your work on the applications.*

If you qualify for Professional Associate or Fellow status, please consider applying. If you are already a Professional Associate or Fellow and would like to volunteer to sponsor applicants, let us know by contacting Brittany Dismuke at [info@conservation-us.org](mailto:info@conservation-us.org).

### Fellows

Priscilla Anderson  
Brenda Bernier  
Claudia Chemello  
Craig Deller  
Megan Emery  
Patricia Ewer  
Nicole Grabow  
Scott Homolka  
Patricia O'Regan  
Todd Pattison  
Lorraine Schnabel  
Emily Williams

### Professional Associates

Kristen Adsit

Angela Andres  
Beth Antoine  
Jessica Arista  
Melina Avery  
LeeAnn Barnes Gordon  
Elizabeth Beesley  
Mary Broadway  
Luisa Casella  
Raina Chao  
Alisha Chipman  
Felicity Corkill  
Leslie Courtois  
Tessa de Alarcon  
Julio del Hoyo-Meléndez  
Sarah Devan  
Lou Di Gennaro

Judy Dion  
Kari Dodson  
Jeanne Drewes  
Edith Dunn  
Gabriel Dunn  
Erma Duran  
Rebecca Elder  
Emily Gardner Phillips  
Jessamy Gloor  
Mary Gridley  
Emily Hamilton  
Tara Horning  
Seth Irwin  
Lisa Isley  
Sabrena Johnson  
Jennifer Kearney

Jessica Keister  
Athena Moore  
Martin O'Brien  
Stephanie Porto  
Laura Reid  
Katherine Sanderson  
Anna Serotta  
Samantha Sheesley  
Erin Stephenson  
Curtis Sullivan  
Eileen Sullivan  
Malia Van Heukelem  
Dawn Walus  
Kristi Westberg  
Renee Wolcott  
Tawhera Zalal

## Managing Your Profile Online Through the AIC Website; Some Quick FAQs

### How do I update my profile information?

Your information can always be updated by going to [www.conservation-us.org/myprofile](http://www.conservation-us.org/myprofile) and logging in using your AIC login information. Once there, click on [Edit/View Information], which will allow you to make changes to most of your information. Changes to your profile will appear the same day, though Find A Conservator will update the next day.

### My work address is grayed out, and will not allow me to make changes.

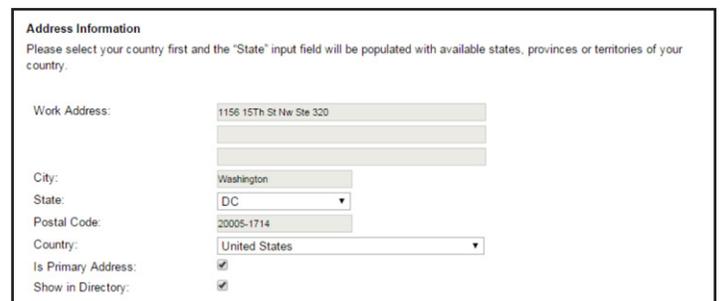
This means that you have been linked to an institutional account, which autofills with the institution's information. To change this, contact [info@conservation-us.org](mailto:info@conservation-us.org) with the correct address or to remove the link. (See example at right, middle image)

### What will be sent to my primary address?

In Edit My Profile, you will find four address blocks: Work, Home, Billing, and Other. All AIC mailings will go to the address that is selected as primary.

### What address will appear in the online member directory or Find a Conservator?

Selecting the "Show in Directory" box below any of the address blocks will display that information in the online membership directory. For PAs and Fellows, the "Other" address is the one that will appear in Find a Conservator, regardless of what is selected as the primary address or to be shown in the directory. If the "Other" address field is left blank, the PA or Fellow will not show up in Find a Conservator.



## AIC & CAC-ACCR Joint Annual Meeting & Conference News

### Montreal Mosaic – New Pieces in Place!

Registrations for the **2016 Joint AIC & CAC-ACCR Annual Meeting & Conference** are pouring in; a few ticketed events are already close to selling out! Register before February 29 to enjoy savings on standard registration rates. If you have not had time to review the talks selected for the meeting yet, you can view them online. With an unprecedented number of abstracts submitted for the 2016 Joint Annual Meeting & Conference, our program committees have done an outstanding job creating topical and insightful programming. For a complete list of talks, visit: <https://aics44thannualmeeting2016.sched.org/>.

Even if you have already registered, please revisit the Annual Meeting pages throughout the winter to view new events and updated information!

### JOIN US STARTING ON SATURDAY, MAY 14 – DON'T MISS OUT ON PRE-SESSION EVENTS!

Start your meeting early and get the most out of your trip! Fly in on Friday and take advantage of all the amazing pre-session events that are included with your base registration! Read on for a listing of our great pre-session opportunities:

- *Choosing and Implementing an Automatic Fire Suppression System for a Collecting Institution*

Attend this interactive panel presentation to learn how to select the right fire suppression system for your institution. Even if you are not in the market for a system today, you will gain valuable information for future needs.

- *Government Funding for Conservation Research and Treatment Panel*

Organized by the National Center for Preservation Technology and Training (NCPTT), the goal of this six-person panel is to encourage creative research and treatment projects within conservation and to connect the potential grant recipient to the right governmental grant program. The panel will include three Canadian and three American giving programs. The group will provide the audience with a brief overview of their grants programs and provide examples of past successful grants. Additionally, there will be plenty of time for questions and answers as well as one-on-one time with potential applicants.

The format of the panel will be a seven-minute presentation from each giving program. After the opening hour-long presentation, the floor will be open to questions and answers. Light refreshments will be provided.

- *STASH Flash III*

Devising storage solutions that mitigate damage to collections from threats small and expected to those that are large and catastrophic is a core responsibility for preservation professionals. Doing so in ways that make the best use of an institution's human, financial, and material resources can be challenging and hearing how your colleagues have created solutions can be help spur you on to create new ones. Come join in the conversation!

As in previous years, the 2016 session will utilize a lightning round or "Tips" session format, as well as guided, audience

### Share the Care: Collaborative Preservation Approaches: a Joint AIC/IAMFA Seminar

Join AIC, CAC, The International Association of Museum Facility Administrators (IAMFA), and allied collections professionals to focus on our shared risk and responsibility at a specialized and interactive seminar held on Friday, May 13, before the start of the 2016 AIC/CAC/ACCR meeting.

- Learn how to further preservation priorities collaboratively within your museum or institution.
- Explore how facilities managers, conservators, collections managers, and other related professionals interact, as well as how that relationship can be improved.
- Check your institutions' emergency plan – one size doesn't fit all.
- Review the **Current State of International Environmental Guidelines** – Review of the ISO 11799 draft, EU standard, PAS 198, ICOM, Bizot perspective, etc. A discussion will follow of the work with constituent groups and the best path forward.
- Discover if shared risk and responsibility can live together under one roof in a Historic House Museum.

Learn more about the seminar at [www.conservation-us.org/annual-meeting/aic-iamfa-joint-seminar](http://www.conservation-us.org/annual-meeting/aic-iamfa-joint-seminar).

participatory discussion. The selections will be presented in a format that closely aligns with website entries, allowing presentations to be easily reformatted for online submission after the conference. Presentations will be followed by small group discussions where individuals from different specialties have the opportunity to talk about modifications and materials choices, as well as other creative ways to carry out these projects.

- *Florence: Days of Destruction*

Join us for a private viewing of Franco Zeffirelli's *Florence: Days of Destruction* (1966). A brief introduction to the film and its conservation history will be provided by Bryan L. W. Draper, Special Collections Conservator at the University of Maryland Libraries. Free popcorn and drinks for purchase will be available. While the event is free of charge, we do ask that you indicate your intended attendance by adding the film as a session. You can reserve tickets for the screening online.

Want to learn more about these pre-session events? Visit AIC online for more information: <http://www.conservation-us.org/annual-meeting/meeting-pre-sessions>

### ENJOY MORE OF MONTREAL – RENDEZVOUS AT OUR RECEPTIONS!

This year's Opening Reception will be on Sunday, May 15, 2016, at the Musée des beaux-arts de Montréal. Join us for a night of spectacular food (including Québécois specialties) and drinks as you reconnect with friends. Enjoy the galleries and explore the collections, including the special touring exhibition, *Pompeii, A Roman City*.

Arrive at the museum early and join Richard Gagnier, Head of Conservation Services at the Musée, for a private viewing and discussion centering on the lengthy conservation process of the ensemble of Tiffany windows in the museum's Bourgie hall. This

ensemble is one of only two commissions by Tiffany in Canada and one of their few surviving religious series in North America. After the 30-minute talks, you can walk over to the museum's main building for the Opening Reception.

Be sure to check in soon to book your tickets for Specialty Group Receptions! The receptions will take place on Monday, May 16, 2016, at the following sites – don't miss out on a fantastic chance to network and see more of Montreal's cultural gems! All of the sites have generously opened exhibit spaces for our guests, making your experience even more unforgettable!

- Architecture and Objects Specialty Groups Joint Reception: Chateau Ramezay
- Book and Paper Group Reception: Bibliothèque et Archives nationales du Québec Vieux-Montréal
- Research and Technical Studies, Photographic Materials, and Electronic Media Group Joint Reception: The Canadian Centre for Architecture
- Paintings Specialty Group Reception: Musée d'art contemporain de Montréal
- Textiles Specialty Group Reception: The McCord Museum
- WAG Reception: TBA

While no one wants to think about the meeting coming to a close already, our Joint Awards Presentations and Closing Session, followed by the Closing Dinner, promise to help us bid au revoir to Montreal in the best of spirits!

The Closing Session, taking place on Tuesday, May 17, from 4 to 6:30 p.m., will honor AIC and CAC award recipients, Florence Flood Responders, and the career of former Heritage Preservation President, Lawrence Reger. There will be light refreshments and a cash bar. Let's end our meeting on a high note by celebrating those who have given so much to the field. This session is included in your registration.

Later in the evening, the Closing Dinner will take place at Auberge du Vieux-Port, right in the heart of Old Montreal. Join us for an elegant 3-course dinner hosted in a 19th century building with stunning views of the river and city. Relax with your colleagues after a busy conference and take part in the silent auction hosted by CAC, which will take place during the dinner. Enjoy an illuminated after-dinner stroll through old Montreal and perhaps a nightcap or two! The dinner will begin at 7:15 p.m. and will be two-and-a-half-hours long. This is a ticketed event; please purchase your tickets when registering for the meeting, or if you have already registered, you can add it separately through our online store.

View the highlights page for information on the three spectacular evenings we have planned! <http://www.conservation-us.org/annual-meeting/highlights>

## FAIC News

### **Name Change Alert: AIC-CERT Becomes NHR The American Institute for Conservation – Collections Emergency Response Team (AIC-CERT) will now be known as the National Heritage Responders (NHR).**

This change is part of a broader restructuring of the emergency programs supported by FAIC, incorporating existing emergency efforts with the new Heritage Emergency Programs (HEP). HEP includes many of the initiatives formerly run by Heritage Preservation, such as Alliance for Response and the Risk Evaluation and Planning Program. (See the FAIC News column in the September 2015 AIC News for more details.)

All of the services previously offered by AIC-CERT will continue to be offered by the NHR. These include:

- a 24-hour hotline at 202.661.8068 for free advice by phone
- volunteer team deployments to come to the site at no cost to complete a damage assessment and help organize salvage operations (call 202.661.8068 to arrange)
- online and print resources to help institutions and individuals recover

The work of updating promotional print materials will be undertaken in the coming months. Vests, helmets, backpacks, and ID cards for members will be updated as well, with the intention that new gear will be distributed at the AIC Annual Meeting in May.

The National Heritage Responders will hold a business meeting at the AIC Annual Meeting in Montreal on Saturday, May 14, 2016, to discuss future goals for the group.

Questions may be directed to Jessica Unger, Emergency Programs Coordinator, at [junger@conservation-us.org](mailto:junger@conservation-us.org) or 202.661.8069.

### **Charting the Digital Landscape of the Conservation Profession**

FAIC thanks the many people who contributed to the Digital Landscape of the Conservation Profession study. Over the past 18 months, conservators, archivists, librarians, museum directors, technology experts, and others shared their views and expertise through summits, surveys, and comments on the draft summary report.

Funding for the project was provided by The Andrew W. Mellon Foundation, the Samuel H. Kress Foundation, and the Getty Foundation. Project Director Diane Zorich provided project oversight for this investigation into the digital landscape of the profession to better understand its breadth and complexity and to identify areas critical to the community, both now and into the future. Questions explored included:

- What digital tools and resources do conservators use and create?
- Who are the audiences for conservation content, and how can this content be delivered to these groups by digital means?
- What kinds of digital tools, resources, and platforms will be needed as the profession continues to grow?

The project report included many recommendations for improving conditions in six key areas affecting digital activities:

leadership, visibility, digital content, resources, policies, and training. Although many of these recommendations were directed at AIC and FAIC, it is clear that cooperation from a broad base of stakeholders and funders will be needed to make progress on these issues.

Key recommendations, separated by chronology, include:

**SHORT-TERM RECOMMENDATIONS**

- Create a Vision Statement for the Community
- Conduct a Leadership Forum
- Hire a Digital Strategies Advocate
- Create a Digital Competencies Task Force
- Restructure the Process for Revising the *AIC Code of Ethics and Guidelines for Practice*
- Undertake Outreach Efforts
- Travel Funds to Promote Attendance at Cross-disciplinary Meetings and Events
- Showcase Digital Activities
- Improve the Digital Infrastructure at the AIC Annual Meeting

**MID-TERM RECOMMENDATIONS**

- Hire an FAIC Development Officer
- Hold a Funders’ Summit
- Revise the AIC *Guidelines* to Incorporate Digital Components of Conservation Practice

- Develop Digital Competencies for the Profession
- Create a Working Group of Librarians, Archivists, and Conservators
- Establish Closer Relationships with Allied Groups

**LONG-TERM RECOMMENDATIONS**

- Identify New Funders and Partners
- Implement Training in Academic Programs and Develop Continuing Education Programs
- Establish a Working Group on Data Standards for the Conservation Community

Not surprisingly, Conservation OnLine (CoOL) and the Conservation DistList were brought up many times during the discussions. A separate list of recommendations was developed for these resources:

- Identify and migrate the ConsDistList portion of CoOL to a more user friendly, functional communication platform.
- Conduct an assessment of CoOL’s format and content, with an eye toward identifying and implementing a small project that will yield maximum impact on use of the resource, and give FAIC insights into the use of CoOL.
- Use this first project’s results to identify and define the next logical project, and develop subsequent projects that build on each other in the same iterative manner.
- Identify a new business model that will help sustain CoOL



## Introducing Tru Vue® Conservation Conference Scholarship

Tru Vue has partnered with FAIC and Icon to provide funding for conservators from across the globe to attend professional development events such as conferences and training courses. Our goals for the scholarship program include encouraging international exchange and dissemination of training and conference information.

- Awards up to £900 or \$1500 USD.
- Attendance must contribute towards meeting professional development goals.
- Commitment to report on and share information gained as broadly as possible.

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The Foundation of the American Institute for Conservation (FAIC) & The Institute of Conservation (Icon).



[www.conservation-us.org/grants](http://www.conservation-us.org/grants)



[training@icon.org.uk](mailto:training@icon.org.uk)



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in the future. FAIC must take the lead in making this decision, as it is CoOL's sponsor and administrative home.

- Expand the CoOL Working Group to include outside experts who can advise on technical aspects of conversion, agile project development, and business models for community-based resources.

Some of the recommendations will be acted upon right away, with remaining funds from the project, while other steps will need to wait until partnerships can be developed. A great deal of information from the project, including the summary report, presentations, event summaries, a baseline report of digital resources, and survey results, can be found at [www.conservation-us.org/digital\\_landscape](http://www.conservation-us.org/digital_landscape).

—Eric Pourchot, Institutional Advancement Director,  
[epourchot@conservation-us.org](mailto:epourchot@conservation-us.org)



### Risk Evaluation and Planning Program Workshops in 'Indian Country'

This fall, FAIC's Heritage Emergency Programs ran two workshops in what is known within the community as "Indian Country" on risk evaluation and emergency planning for the cultural heritage of tribal communities. These programs, held in partnership with the Department of the Interior and the Bureau of Indian Affairs, provided opportunities for cultural stewards to join together with emergency managers to discuss how to protect tribal heritage.

The first workshop was held on October 14, 2015, in Omaha, Nebraska. Our host, the University of Nebraska, Omaha, is developing an innovative certificate program for its students on tribal emergency management. Students, school administrators, and tribal representatives from Nebraska and neighboring states came together for sessions that explored the unique needs of tribes in emergencies.

On November 3, a second workshop was held at the annual gathering of the Tribal Assistance Coordination Group in Tulsa, Oklahoma. Tribal representatives from all over the country joined together with representatives from federal agencies such as FEMA and the USDA to discuss how to best support emergency preparedness efforts for tribal cultural heritage. The workshop session also included a trip to the nearby Osage Nation Museum in Pawhuska, Oklahoma. Our hosts at the museum provided a tour of their space and the group discussed risk assessment strategies for the museum.

Both risk evaluation workshop sessions were led by AIC Professional Associate Alexandra Allardt of ArtCare Resources. Alex was joined by representatives of the Tribal Emergency Management Agency (iTEMA) to add insight on the perspective of emergency managers and first responders.



*(Left and above) Workshop participants examine artifacts at the Osage Nation Museum in Pawhuska, OK before discussing preparedness strategies for the collection.*

*(Top right) iTEMA (Tribal Emergency Management Association) President and Osage Nation member Jake Heflin describes how first responders approach buildings during an emergency.*

These gatherings sparked important conversations between traditionally segmented populations and drew attention to the cultural resource needs of Native American tribal groups. FAIC's Heritage Emergency Programs plan to help meet these needs in a variety of ways, beginning with hosting information online that can be of value to these communities.

**Apply Online for FAIC Grants and Scholarships**

Applications are due in January and February for funding requests in eleven categories that support projects by AIC members and allied professionals. Guidelines, links to application forms, and tips for submitting applications and letters of support, are available at <http://www.conservation-us.org/grants>. All materials, including any required letters of support, must be submitted by the published deadlines for the application to be considered.

FAIC is transitioning to a new application process for grants and scholarships that is managed entirely through an online system. We hope this process will be more simple, reliable, and convenient than our previous system. Many of the applications due in January and February will be through this new online system.

The "Grants and Scholarships" area on the AIC/FAIC website at <http://www.conservation-us.org/scholarships-grants> has been redesigned so that each funding program has its own landing page and a link to the appropriate online application. Each applicant is required to log in to the online portal to begin an application.

Anyone with an AIC account (AIC members or participants of AIC/FAIC events) will use that same login information to access these applications. If you do not have an AIC account, you will be asked to create one before beginning your application.

You can easily save your application and return later to complete it, using this system. Additionally, applicants will upload letters of support from their references directly to their application. It is preferred that all uploaded supporting documents (letters of support, resumes, etc.) be submitted in PDF format. Grant and scholarship recipients are asked to submit a final report consisting of a two-page narrative and at least two images after the completion of the project.

**Upcoming FAIC Grant and Scholarship Deadlines**

**Jan. 22:** FAIC/Samuel H. Kress Conservation Fellowships are available to collecting institutions and conservation facilities sponsoring supervised internships in advanced conservation. Applicants may identify a Fellow or select a Fellow at a later date. Fellows must have completed a master's-level degree in conservation prior to beginning the Fellowship. Residency requirements also apply (see guidelines for eligibility). Fellowships of \$32,000 are awarded for one-year post-graduate internships. At least \$27,000 must be allocated as a fellowship stipend; up to \$5,000 may be used toward host institution administrative costs, benefits for the Fellow, and other direct costs of hosting the Fellow.

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**Feb. 1:** Carolyn Horton Scholarships are available to book and paper conservators who are members of the AIC Book and Paper specialty group. Scholarships typically range from \$500 to \$1,000. Funds may help defray costs for attending meetings, seminars, workshops, or to conduct research or special projects.

**Feb. 1:** Christa Gaehe Scholarships are available to current members of AIC. Projects must promote study and research in the conservation of art on paper and may involve individual study, purchase of materials for research projects attendance at workshops, conferences, or other events. Scholarships typically range from \$500 to \$1,000.

**Feb. 1:** "Take a Chance" Grants are available to current members of AIC. These grants of \$1,000 are awarded to help defray costs for innovative conservation research or projects that may not otherwise be funded.

**Feb. 15:** FAIC/Mellon Photograph Workshop Professional Development Scholarships are available to international attendees of FAIC Collaborative Workshops in Photograph Conservation. These \$1,000 awards may help defray expenses related to attendance, plus waive registration fees.

**Feb. 15:** FAIC/NEH Individual Professional Development Scholarships are available to members of AIC who are U.S. residents. The \$1,000 awards may help defray professional development costs related to attending FAIC workshops supported by the NEH.

**Feb. 15:** FAIC/TruVue International Scholarships are available to members of AIC. Awards up to \$1,500 may help defray costs for attending international professional development events, such as workshops, conferences, and symposia.

**Feb. 15:** FAIC Individual Professional Development Scholarships are available to Professional Associate or Fellow members of AIC. Awards up to \$1,000 may help defray costs of professional development projects including seminars, courses, research, or other continuing education. This award is not available to support expenses for attending the AIC Annual Meeting, with the exception of workshop fees.

**Feb. 15:** FAIC Workshop Development Grants are available for the purpose of developing continuing education workshops for conservation professionals and other interested individuals. Awards up to \$1,000 may be used to help defray costs for instructor fees, instructor travel, materials, and supplies needed for the workshop.

**Feb. 15:** FAIC Regional Angels Grants offer up to \$1,000 toward the development and implementation of volunteer projects that bring teams of conservators to work with collections in need of care around the country.

**Feb. 15:** FAIC Lecture Grants offer up to \$500 for the purpose of presenting public lectures to help advance public awareness of conservation.

## FAIC Fall Scholarships Awarded

### FAIC/NEH INDIVIDUAL PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Sarah Casto	FAIC/NEH Plastics Associated with Photographic Materials Symposium
Scott Homolka	FAIC/NEH Plastics Associated with Photographic Materials Symposium
Erin Jue	FAIC/NEH Plastics Associated with Photographic Materials Symposium
Caitlin Mahony	FAIC/NEH Removal of Pressure Sensitive Tapes and Tape Stains workshop

### FAIC INDIVIDUAL PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Alisha Chipman	FAIC/NEH Plastics Associated with Photographic Materials Symposium
Catherine Coueignoux	Exotic Surfaces: Chinese Export Lacquer Symposium & Workshop
Jane Klinger	Material Traces of Mass Death Symposium
Denise Migdail	10th Biennial North American Textile Conservation Conference
Shiho Sasaki	Workshop on Conservation Treatment of East Asian Paintings

### FAIC/TRU VUE INTERNATIONAL PROFESSIONAL DEVELOPMENT SCHOLARSHIP

Jessica Walthew	ICOM-CC Sculpture, Polychromy, and Architectural Decoration WG Interim Meeting
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### WORKSHOP DEVELOPMENT GRANT

Northeast Document Conservation Center	The Construction and Use of Karibari Drying Boards
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### FAIC/MELLON PHOTOGRAPH WORKSHOP PROFESSIONAL DEVELOPMENT SCHOLARSHIPS

Tegan Anthes	FAIC/NEH Plastics Associated with Photographic Materials Symposium
Caroline Garratt	FAIC/NEH Plastics Associated with Photographic Materials Symposium
Nina Quabeck	FAIC/NEH Plastics Associated with Photographic Materials Symposium
Joana Silva	FAIC/NEH Plastics Associated with Photographic Materials Symposium
Katharine Whitman	FAIC/NEH Plastics Associated with Photographic Materials Symposium

### REGIONAL ANGELS GRANT

Smith-Harris House	Smith-Harris House Textile Collection Conservation
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## JAIC News

### Revisiting JAIC Aims and Scope in the New Year

As we enter a new year full of new possibilities, we are reviewing and updating the aims and scope of JAIC. Our mission has not changed as we continue to publish peer-reviewed technical studies, research papers, and treatment case studies, as well as ethics and standards discussions relating to the broad field of conservation and preservation of historic and cultural works. However, we want to make every effort to adjust to changes and new developments within our profession so that our journal pages include the most current and significant conservation issues.

The Journal's key areas have traditionally included: theory and treatment, education issues, applied scientific research, comprehensive studies on cultural objects, collection care, and—more recently—time-based media. In order to keep abreast of developments in the field, relevant topics relating to the care of cultural heritage that may also be considered henceforth include: climate change, economics, energy efficiency, interdisciplinary collaboration, legislation, sociological considerations, and sustainability, among others. Papers that enhance the artistic, historical, and technical knowledge of cultural heritage are encouraged. Timely summaries of important research as well as concise updates on the latest advances in conservation will be considered in our Short Communications (known as Technical Notes in other journals). See the November JAIC News column for a full description, but

these time-sensitive notes are published at 3–4 pages long (less than 3000 words) and undergo the same peer-review process as longer submissions. JAIC editors have always encouraged contributions that discuss new solutions to either new or common conservation problems that have a clear impact for the field.

While the Journal accepts papers with a methodological focus showing a very high potential to contribute to practical conservation or conservation science, we do not publish conservation reports dealing exclusively with routine methods or techniques that are well-documented in the literature. Treatment papers must be substantiated with research and the work should be unique and innovative in its design, research, and results. JAIC also publishes treatment papers in which the suitability of products and treatments for care and conservation of works of art is evaluated. Novel treatment case studies supported by solid research have been and will continue to be considered in JAIC. However, it is important to emphasize that scientific data and analysis are not always required for every submission. The most important hurdle to overcome in preparing a submission is ensuring the writing meets our high standards by following the Style Guide closely. Finally, we continue to include a representative from each AIC specialty on the Editorial Board to provide guidance and support to potential authors. Our work at JAIC depends on your continuous support and commitment to providing a solid platform for presenting and discussing conservation issues pertinent to the entire community, worldwide.

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### Associate Editor Transitions

After many years of tireless service, Paul Messier, JAIC's electronic and digital media associate editor, and Anikó Bezur, JAIC's associate editor in art technological research and conservation science, have resigned. We thank them both for their expertise throughout the years; their contributions have greatly enhanced the Journal.

We welcome Corina Rogge, our new Associate Editor in conservation science. Dr. Rogge has served as the Andrew W. Mellon Research Scientist at the Museum of Fine Arts, Houston and the Menil Collection since August 2013, and was an assistant professor at Buffalo State College prior to that. She also served as communications officer for RATS for several years.

We would also like to thank Ted Stanley for delaying his resignation as we seek another skin and parchment expert to join the editorial board.

### JAIC Special Issue: Collection Care Call for Papers

The Journal of American Institute of Conservation (JAIC) is seeking submissions for a "Collection Care" special issue. Collection care can be described as avoiding needless damage to collections or the systematic mitigation of risks to all strategically managed physical and intellectual values of a collection.

Papers are welcome across the full spectrum of collection care activities, from communication and advocacy to technical specifications. This Journal volume seeks to represent the diverse acts of preventive conservation and the work of all of those who facilitate preservation and access. The responsibility for collection care is not limited to conservators but rather is a collaborative process among allied professionals such as facility managers, curators, registrars, preparators, collection managers, security staff, archivists, exhibit designers, architects, and maintenance staff (among others), who work together to mitigate or manage collection risks. We would like this special issue to consider processes that reflect the full range of stakeholders and welcome research or case study papers on topics that span the spectrum of documentation and material choice to the management of staff and the environment.

Authors are invited to submit an abstract and article outline for consideration by the special issue editors with final article submissions due April 1, 2016. Please send inquiries and submissions to Mary Coughlin at [coughlin@gwu.edu](mailto:coughlin@gwu.edu).

—*Mary Coughlin (Collection Care Network Editor and JAIC guest editor), Jane Henderson (JAIC guest editor), Julio M. del Hoyo-Meléndez (JAIC Editor-in-Chief)*

### Disruption Due to Flooding in Chennai

At the end of November, the Indian state of Tamil Nadu experienced extensive flooding, following the heaviest rains in more than 100 years. The main commercial center, Chennai, was declared a disaster area on December 2. Over 400 people have died and 1.8 million people have been displaced.

Chennai is the world's leading location for academic journal composition services and the impact of this natural disaster on transport, electricity and communications has significantly disrupted the operations of a number of JAIC publishing partners. All staff and families at our suppliers are safe, even if many have

been displaced. Fortunately, operations returned to normal near the end of December.

However, the disruption has adversely affected Taylor and Francis's publishing program, with a significantly larger number of issues expected to publish late in December 2015. In the case of the journals formerly published by Maney, schedules on many titles were already running behind due to typesetting vendor transfers that were initiated in October 2015. As a result, this list has been particularly badly affected by the recent disruption. There are many partly-processed articles that need to be reset or republished with new suppliers. This transition exposes us to version control risks and increases the chances of errors appearing or amendments being omitted. Taylor and Francis apologizes for delays and possible errors; production staff are doing everything in their power to bring publication schedules back on track and restore a high-quality, efficient, and responsive production service for editors and authors.

—*Stewart Gardiner, T&F Journals Production Director*

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## Allied Organizations

### ICCROM and CCI (International Centre for the Study of the Preservation and Restoration of Cultural Property and the Canadian Conservation Institute)

#### COLLECTION STORAGE TIPS AND TRICKS; RE-ORG CROWDSOURCING PROJECT

RE-ORG International is a new initiative begun by ICCROM and CCI to assist small museums, libraries, and archives reorganize their collections in storage for better access and long-term conservation. RE-ORG (<http://www.iccrom.org/re-org-projects-for-collections-documentation-and-storage/>) encourages the reuse and re-purposing of existing equipment and space.

Storing collections is not a simple task, and conservators and collection care specialists know first-hand the challenge of having to strike a balance between conservation, institutional, and financial concerns. Storage solutions must adapt to the needs of the object but at the same time optimize space usage and costs. The good news is that it is often possible to repurpose or adapt already-existing equipment or materials, making sensible use of resources.

Many museums – through the years and at present – have found inventive solutions: ICCROM and the Canadian Conservation Institute (CCI) want to hear about all of them. Be part of a global solution by sharing what you've learned over time.

By January 31, submit one or two photos of your storage solution to the initiative with a short descriptive sentence that notes:

- The type of object
- The materials used or re-used to create your storage solution
- Why this system is better than before
- There are several options for sharing your photos:
- On the RE-ORG International Facebook page: <http://www.facebook.com/reorgstorage>

On Twitter, Instagram or Facebook using the hashtag #reorgtips

By email: [reorgstorage \(at\) gmail \(dot\) com](mailto:reorgstorage@gmail.com)



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To see some examples, visit: <http://www.iccrom.org/re-org-crowdsourcing-project-launch>.

Submissions will be posted on a Tumblr blog and hosted on the ICCROM website.

Important notice: By sending your images, you acknowledge that they are yours and that you have the permission to send them, but that you're willing share them under a [Creative Commons Attribution-Non-Commercial 4.0 International license](#).

### *Health & Safety Committee*

#### **Vision Care in Conservation**

Accurate vision is a crucial part of the conservation toolbox. Caring for and protecting that vision is just as important to good practice as honing a sharp edge or keeping a clean brush. Maintaining a safe environment for our vision relies not only on appropriate PPE use, but also on being observant of common sense practices.

The following considerations are important in evaluating and maintaining eye health:

- Headaches, eye-ache, and unusual fatigue can be a sign that you may need corrective lenses or your prescription updated. Additionally, ensuring that both your microscope eyepieces are clear and free of debris, and that you are working with adequate lighting, can go a long way to preventing unnecessary strain on your eyes. When possible, alternating use of video display terminals along with an ergonomically correct microscope setup can help reduce working time and better accommodate the use of prescription glasses as seen in figure 1.
- Contact lenses do NOT provide ocular protection from hazards such as particles, bioaerosol droplets, chemicals, and radiant energy. Think of them simply as an extension of your eye; the emphasis must be on using the proper PPE to protect your eyes and contacts from the hazards in your work. While past recommendations have been to forbid the use of contact lenses in the chemical environment, agencies like the National Institute for Occupational Safety and Health (NIOSH) now regard their use as safe, as long as recommended safety guidelines are met and contact lens use is not prohibited by specific chemical regulations or as noted on a chemical's Safety Data Sheet (NIOSH2005). [See accompanying PPE Eye/Face Protection Article for more details on contact lens use]
- Vision related medical treatment requires special care for your eyes. In the first few weeks of recovery, patients can experience visual anomalies that could make the everyday work of the conservator difficult. Corrective procedures like LASIK or cataract surgery both require a degree of recovery time and leave your eyes, at least briefly, sensitive to your environment and use. While you may be able to drive the next day, ophthalmologists still recommend at least 24-48 hours of recovery before returning to focused tasks like computer work or similar. During your recovery your eyes will benefit from extra lubrication and be particularly susceptible to drying out. Ensuring that you avoid tasks which can lead to dry-eye or other irritation during the first few weeks can do much to ensure a successful recovery. Before undergoing any type of eye procedure, be sure to

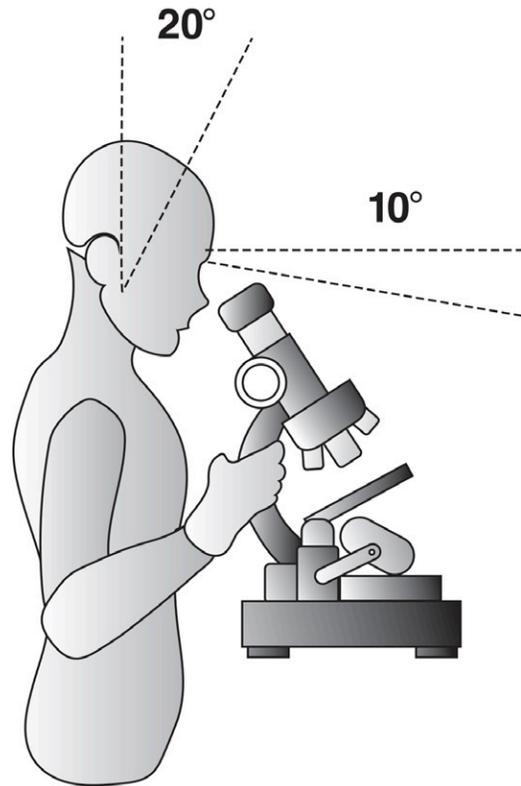


Fig. 1

discuss with your doctor the type of work you do and any possible side effects of the procedure that might affect your future activities (i.e. blurry vision, headaches, dizziness).

- Personal ergonomic needs can also play an important role in personal safety. Focused work over extended hours can lead to fatigue, which can lead to accidents either harmful to you or the objects you work with. Whether working at a microscope or inside goggles, it is important to take regular breaks and refocus your eyes on something else in your space. The Occupational Safety and Health Administration (OSHA) recommends that you look away from focused work every 15 minutes and refocus your eyes on something else in the distance. Extended periods of time in areas with constant air movement, like fume-hoods, can exacerbate dry-eye symptoms and lead to irritation. Remembering to take these breaks, perhaps with a timer, will give your eyes a very important recovery period and ensure longer, more effective working sessions.

- Community responsibilities extend to sanitary conditions as well. Many labs utilize shared equipment, so it is very important to the continued health and safety of fellow staff that everyone observe clean practices. Forms of conjunctivitis, both bacterial and viral, are communicable through shared equipment and can remain contagious for several days to weeks. Those wearing contact lenses are especially vulnerable to bacterial infection caused by unsanitary conditions and should be particularly vigilant about not only their own hygiene, but also of the cleanliness of their equipment. Microscopes, safety goggles, OptiVISORS (binocular headband magnifiers), and even camera viewfinders should be disinfected per the manufacturers' specifications. While the Centers for Disease Control (CDC) recommends an alcohol

based disinfectant that contains at least 60% alcohol, it should be noted that special coatings, plastics, and optics can be susceptible to damage due to improper cleaning, so be sure to check with your suppliers for the recommended specifications.

As important as it is to protect yourselves, we all have a duty to maintain a safe environment for our colleagues. One important way to achieve this is to maintain an awareness of space; ensuring that those working around you are also observing safe habits or maintaining safe distances can do a lot to prevent injury from accidents. Communicating these dangers should be an important and regular part of treatment setup. Signage, staff email announcements, and simple verbal questions are very effective in getting the word out that dangerous activities are or will be underway in common space. Further, all staff should receive training on emergency shower and eye-wash usage, and someone on staff should be designated to be sure it is clean, functions well, and remains accessible. [See accompanying PPE Eye/Face Protection Article for more details]

Special thank you to Dr. Michael Hovander, Julie Waldhausen, RN3, and Sue Rath, COT, for their expertise in reviewing this article.

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## PPE III: WORKING ON A JOB REQUIRING EYE OR FACE PROTECTION?

### HERE'S WHAT YOU NEED TO KNOW!

Work hazards are minimized through engineering controls or eliminated altogether through safer methods or non-toxic materials. But sometimes, Personal Protective Equipment (PPE) must be worn as well. PPE can serve as an effective safety barrier as long as it is selected to protect the worker against the specific hazards (See "Job Hazard Analysis," *AIC News*, Vol. 39, No. 6, Nov. 2014, pp.13-16). PPE has to be properly maintained and worn because if it fails, you are exposed to the full force of the hazard. Remember: PPE only protects the worker wearing it, not other bystanders in the area. Even in museum work, industrial hazards exist and industrial controls must be enforced.

### Eye and Face Protection

Eye and face protection is required when employees are exposed to flying objects, particles, or other impact hazards; burns from sparks or molten metal; splashes from hazardous liquid chemicals; irritation from gases and vapors; or hazardous light radiation. OSHA eTool website has an excellent training tool and guide to help you select the proper eye/face protection based on the task hazard (OSHA 2015).

### SAFETY GLASSES

Basic safety glasses (spectacles) offer frontal impact protection only, and will not protect the eyes from mists, dusts, gases, vapors, or liquid splashes. The addition of side shields offers additional but limited eye protection from lateral hazards.

Safety glasses with specially tinted lenses are designed to protect against impact and optical radiation hazards by reducing transmittance of specific wavelengths of concern (e.g., ultraviolet light sources, sunlight in outdoor work, lasers, blast furnaces). They are designated by shade numbers corresponding to the radiation hazard. (see Markings section)

People who wear eyeglasses can obtain prescription safety glasses through a qualified optician, have a special prescription built into their goggles, or can wear flexible or cushioned goggles over their eyeglasses. Regular eyeglasses or contact lenses are not considered adequate protection against flying particles because they do not meet American National Standards Institute (ANSI) impact-resistant standards.

### SAFETY GOGGLES

Safety goggles are the choice for protection against splash or irritation from liquid chemicals, gases, or fine particulates. They are also rated for impact protection and may provide optical radiation protection if tinted to the appropriate shade. They are designed to fit snugly and are designed in three basic configurations:

- **Direct vented** goggles have air holes or slits on the top and sides of the goggle and provide direct air passage (fig 1). While this air circulation prevents fogging, it offers the least protection against chemical splash and should not be used where splash hazards are a real possibility. This design minimizes entry of large dust particles.
- **Indirect vented** goggles have deflector caps over the side and top ventilation holes and may prevent the direct entry of chemicals into the goggle, while providing some relief from fogging. (fig 2).
- **Unvented goggles** (fig. 3) prevent air circulation and are to be used when the hazard is a gas or vapor that can be irritating to the eyes or easily absorbed through the eye (such as ammonia, formaldehyde and methylene chloride). OSHA's Methylene Chloride Standard (29CFR 1910.1052) App A, for instance, recommends splash-proof goggles to prevent the highly injurious effects to the eye from vapor. Safety Data Sheets and chemical container labels must indicate whether the chemical is classified as an irritant and should also specify whether a non-ventilated goggle is required. Look up those chemicals on OSHA's regulatory website to see if specific recommendations are offered. Tight-fitting, closed design prevents chemical splash entry, and are to be used when the risk is high of substantial liquid chemical splash.

### FACE SHIELDS

When working with large volumes of hazardous materials, where the potential exists for significant chemical splash to the face, neck, and ears, face shields, in addition to safety glasses or goggles, should be worn. Face shields do not offer adequate impact protection and so must never be worn alone (if impact is a concern), but always over the appropriate type of safety spectacle or goggle.

Fig. 1. Direct vented goggles



Fig. 2. Indirect vented goggles

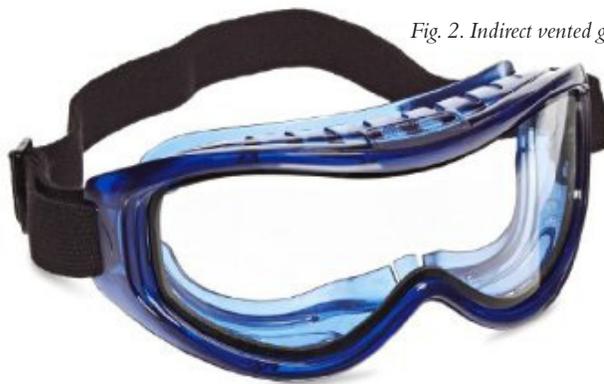
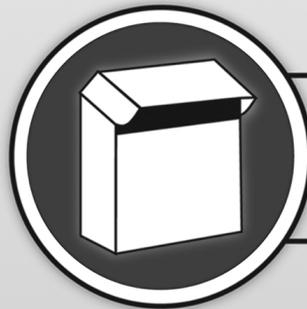


Fig. 3. Unvented goggles



### WELDING HELMETS (WITH TINTED WINDOWS) AND GOGGLES FOR OPTICAL RADIATION HAZARDS

Welding helmets are a type of face shield designed to provide substantial protection to the user's eyes, ears, face, and front of neck against weld splatter, and have a tinted window (meeting the appropriate transmittance requirements) to protect against optical radiation. As with any face shield, welding helmets are only to be worn over safety glasses or goggles. Ultraviolet, infrared, and visible glare radiation require goggles with appropriate degrees of shading to protect against the intensity of the radiation. Processes in which this type of protection is needed include welding, brazing, furnace operations (including kilns), molten metals, and carbon arcs, for example. A general rule of thumb is to use the darkest shade possible, while still having visibility.



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## FULL-FACE RESPIRATORS

Full-face respirators are typically designed with, and certified for, impact resistant face windows; be sure that the model selected has this certification marking on it as well as certification as a respiratory protection device.

## Standards for Eye and Face Protectors

Eye and face protectors should meet the professional consensus standards incorporated into a given country's regulations. These types of performance standards focus on selection, use, and maintenance, and will typically test eye and face protectors for various levels of impact and penetration resistance (using different masses and varying velocities), thickness, degree of light transmittance, flammability, corrosion resistance, cleanability, and ventilation circulation requirements. In Canada, for example:

- CAN/CSA-Z94.3-07 *Eye and Face Protectors* (Canadian Standards Association (CSA) 2007a)

In the U.S., eye and face protection requirements are outlined in OSHA 29 CFR 1910.133, which requires that eyewear be constructed in accordance with any of the last three ANSI standards:

- ANSI Z87.1-2015 (or -2010, or -2003), *American National Standard for Occupational and Educational Personal Eye and Face Protection Devices*

The latest standards are organized by the nature of the hazard—impact, optical radiation, droplet and splash, dust and fine dust, and mist. This focus encourages users to evaluate the specific hazards that they are exposed to and to select appropriate protection based on that evaluation. Users will have to match the hazard that they need protection from with the marking on the device (ANSI/ISEA 2015). This is another reason to strongly encourage conservators to use the Job Hazard Analysis process explained in *AIC News*, November 2014.

## MARKINGS

The consensus setting organization (see above) will designate what markings to look for on duly tested and certified eye protectors. ANSI Z87.1-2015 requires that protector markings shall be placed in relatable proximity to each other on the product in the sequence specified below:

1. Manufacturer's distinct marks or logos
2. Designation of standard (Z87 or Z87-2, for prescription devices)
3. Followed by individual claims of compliance based on test results per this standard:
  - “+”, if rated for impact protection
  - Lens Type and Shade Number
    - Clear—no mark;
    - Welding filter; W and Shade Number (Shades range from 1.3 to 14 – the higher the number the darker the lens)
    - UV filter; U and Scale Number (Scale ranges from 2 to 6 – the higher the number the highest protection from far and near UV)
    - Visible Light filter; L and Scale Number (Scale ranges from 1.3 to 10 – lower numbers

providing greater light transmittance)

- IR filter R and Scale Number (Scale ranges from 1.3 to 10 – lower numbers)
- Variable Tint=V
- Special Purpose Lenses=S
- Use Applications
  - D3 = Splash/Droplet
  - D4 = Dust
  - D5 = Fine Dust

Example provided by Sperian Eye and Face Protection, Inc (2015): The marking BDZ87+U6D3D4 indicates a Sperian [logo=BD] impact rated goggle [Z87+] that provides superior UV filtration [U6] and protection against splash and dust hazards [D3D4].

## INSPECTION AND USE

Protectors that have been subjected to impact, have broken parts, or have lenses with distortion or excessive scratches should be discarded and replaced. Reasonable care and cleaning (non-abrasive cleaners) and sensible storage methods should be followed.

## The Use of Contact Lenses in an Eye Hazard Environment

Contact lenses do NOT provide ocular protection from hazards such as particles, bioaerosol droplets, chemicals, and radiant energy. Therefore, individuals who wear contact lenses (provided there are no other prohibitions against their use, see below) are required to combine them with appropriate industrial safety eyewear. Without such added eyewear protection, dust intrusion under the lens will cause corneal scratching, and soft contact lenses may absorb hazardous gases and vapors. Various studies have indicated that the benefit of optimum visual acuity for the worker outweighs any potential problems from, for instance, dry eyes in an unvented goggle or full-facepiece respirator (ACOEM 2008).

However, an eye hazard job evaluation must first be conducted by a competent industrial hygienist or safety professional (preferably in consultation with the facility medical personnel) to ensure that the use of contact lenses in any particular work situation is: 1) not banned by regulations, 2) not contraindicated by medical recommendations, or 3) not restricted under current OSHA standards such as working with acrylonitrile, 1,2 dibromo-3-chloropropane, ethylene oxide, methylene chloride, or 4,4'-methylene dianiline.

Workplaces need to conduct an eye hazard job evaluation, provide suitable eye and face protection to all workers exposed to eye hazards (regardless of contact lens wear), establish and communicate any restrictions in that workplace for use of contact lenses, instruct workers who wear contact lenses to remove them at the first sign of eye irritation or redness, and instruct all workers who wear contact lenses and any first aid personnel to begin eye irrigation and lens removal immediately in the event of a chemical exposure (NIOSH 2005).

## Emergency Eyewash and Safety Showers

OSHA 29CFR 1910.151(c) states “Where the eyes or body of any person may be exposed to injurious corrosive [or irritant] materials, suitable facilities for quick drenching or flushing of the eyes

and body must be provided within the work area for immediate emergency use.” “Immediate” means installed in an area that is well-lit, on the same level as the hazard, and can be reached in less than 10 seconds. That also means the path of travel must be kept completely unobstructed and as straight as possible from the work site since the injured person may not have assistance and may be temporarily blinded by the chemical.

These placement requirements are very important to consider if you decide to (or need to due to space limitations in your work room) install a faucet-mounted emergency eye wash over a sink. The sink still must be near to the hazard source AND you must ensure there is enough overhead clearance for under-cabinet faucet-mounted eyewashes to prevent head injuries and not provide an obstacle to reaching that eyewash. You will need to consult with (or make sure your maintenance/installer follows) the most current ANSI/ISEA Z358.1 standards for important performance specifications, such as the ideal pressure, temperature, and duration of delivery of the water (or flushing fluid), as well as testing and maintenance requirements.

There are two types of eye wash stations:

- Plumbed, where an eye wash is permanently connected to a continuous source of potable water
- Gravity-fed (self-contained), a stand-alone system that contains its own flushing fluid which must be refilled or replaced after every use and changed out regularly within the manufacturer’s shelf-life instructions, to minimize microbial growth.

In each case (and most importantly for self-contained units) the eye wash system must be capable (and have enough fluid in the self-contained units) of delivering tepid fluid for at least 15 minutes at continuous flow and pressure.

The on/off flow valve, once activated by the user, should be able to remain on without additional force from the user (i.e., hands-free). Eyewash jets should be covered when not in use to prevent contamination; most units have loose-fitting plastic covers on chains that easily pop off when flow is activated. Units should be completely inspected and tested at least annually, or in accordance with your local regulations, and tagged with the inspection date. However, each eyewash and showerhead should be activated briefly at least weekly to remove any sediment or microbial growth that will most likely accumulate in standing waterlines. Inspections must also ensure that both eyewash jet streams cross each other properly and with sufficient pressure flow.

Corrosive damage to the eyes and body tissue starts immediately upon contact so everyone at risk should be drilled as to the proper response. This type of drill should include a practical exercise in finding the eyewash and shower station with eyes closed, and then trying to hold your eyelids open during a continuous flush period (much more difficult than it sounds).

### DISPOSABLE PERSONAL EYEWASH BOTTLES AND DRENCH HOSES

(These should be considered “supplemental” devices, NOT your primary eye wash equipment!) “Personal wash units” are containers that contain a fluid of dubious composition; however, they cannot provide enough pressure or volume to flush adequately and should only be used as a first response *while on the*

*way to an approved eyewash or shower.* They are cheap and easy to mount especially in remote locations.

But beware! Pay careful attention to the expiration date on the container, as the fluid will eventually support harmful microbial growth. Plus, they only rinse one eye at a time! Is that a choice you want to make after a corrosive eye splash? Either install a plumbed eye wash station near your lab sink or invest in a self-contained unit with robust pressure delivery power and enough fluid to provide you with 15 minutes of continuous flow.

A drench hose is another supplemental device usually found as a sink attachment with typically one nozzle. These can be considered effective and approved eyewashes but only if they provide adequate water pressure, duration of flow, and can deliver a wide enough stream radius to flush both eyes simultaneously. With this in mind, drench hoses can be effective skin wash as well but only for situations in which the risk of skin contact is of a small area (otherwise a full drenching shower would be needed).

### CITATIONS

Credit: Partial reprint from Ch 5 of *Health and Safety for Museum Professionals* (2011), Hawks et al, Society for the Preservation of Natural History Collections, New York

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## New Publications

Berlo, Janet Catherine and Ruth B. Phillips. *Native North American art*. 2<sup>nd</sup> ed. New York: Oxford University Press, 2015. ISBN: 9780199947546. This updated and expanded edition of a survey first published in 1998, for the Oxford History of Art series, contains a new chapter on contemporary art. Each chapter of the survey also contains a detailed look at an individual artist, object, material, or technique.

Bowe, Stephen. *Mulberry: The material culture of mulberry trees*. Liverpool: Liverpool University Press, 2015. ISBN: 9781781382431. The book looks at mulberry trees (both *Morus nigra* and *Morus alba*) and all the artifacts created from both the wood and other materials such as silk.

Decker, Juilee, ed. *Collections care and stewardship: Innovative approaches for museums*. Lanham, Maryland: Rowman & Littlefield, 2015. ISBN: 9781442238794. This volume, third in the Innovative Approaches for Museums series, consists of a number of case studies that address best practices related to documenting collections, safe handling of items for transport, display, photography, collections storage, and treatment.

Down, Jane L. *Adhesive compendium for conservation*. Ontario: Canadian Conservation Institute, 2015. ISBN: 9780660203195. This important book begins with theoretical information on the subject of adhesives (i.e., liquid and solid adhesive properties, bonding and consolidation), followed by technical and aging information on each adhesive class. The final chapter looks at how adhesives are chosen for each conservation specialty.

Epley, Bradford A., Michelle White, and Sarah K. Rich. *Barnett Newman: The late work, 1965-1970*. Houston: The Menil Collection, 2015. ISBN: 9780300211764. This catalog accompanied an exhibition held at The Menil Collection in Houston (27 March–2 August 2015), which focused on the artist's late works. The author draws upon ten years of research into aspects of Newman's mediums and techniques to illuminate his artistic process.

Evans, Helen and Kimberly Muir, eds. *Studying 18<sup>th</sup>-century paintings and works of art on paper: Technology and practice*. London: Archetype, 2014. ISBN: 9781909492233. This volume publishes proceedings from the second CATS (Centre for Art Technological Studies and Conservation) conference, which focused on artists' techniques and materials, source research, conservation science, the history of science and technology, trade, and pharmacy during the 18th century.

Jones, Michael and Susanna McFadden, eds. *Art of empire: The Roman frescoes and imperial cult chamber in Luxor Temple*. Cairo: The American Research Center in Egypt, 2015. ISBN: 9780300169126. This publication documents the project to conserve the late Roman frescoes preserved in the Luxor Temple of Amun-Re. The project was undertaken by the American Research Center in Egypt and carried out from 2005–2008.

Powell, Brent A. *Collection care: An illustrated handbook for the care and handling of cultural objects*. Lanham: Rowman & Littlefield, 2015. ISBN: 9781442238817. This volume provides an overview of basic collection care procedures and policies.

Sayer, Chloë. *Mexico: Clothing and culture*. Toronto: ROM Press, 2015. ISBN: 9780888545084. The Royal Ontario Museum has published a companion book for the 2015 exhibition “¡Viva

México! Clothing and Culture,” which offers an introduction to the field of cultural textiles. It includes a chapter on the analysis of the dyes and mordants from two 19th-century Mexican serapes.

Vingtaine, Dominique. *Le palais des Papes d'Avignon: XVIIIe-XXe siècle: l'invention d'un monument historique français*. Arles: Claire, 2015. ISBN: 9782918371236. This volume traces the post-Revolution history of the papal palace at Avignon, from the vandalism it suffered to its restoration, changes in use, and its emerging status as a national historic monument.

## People

**Susan Costello** has been appointed Associate Conservator of Objects and Sculpture at the Straus Center of the Harvard Art Museums. Prior to this position, she completed the Straus Center's post-graduate internship and later served as Project Conservator to prepare artworks for the reopening of the Harvard Art Museums in 2014. She also completed Mellon and Kress fellowships at the Worcester Art Museum. Sue holds an MS in Art Conservation from the Winterthur/University of Delaware Program in Art Conservation and a BA in Chemistry from the College of Holy Cross.

**Lauren Drapala** recently transitioned to Durkee, Brown, Vivieros and Werenfels Architects as their on-staff Historic Preservation Specialist in Providence, RI, after more than two years working with Building Conservation Associates. Her email address is [ldrapala@durkeebrown.com](mailto:ldrapala@durkeebrown.com).

**Cristina Morilla** has been appointed Associate Paintings Conservator at the Straus Center of the Harvard Art Museums. She has also been appointed Special Projects Conservator at the Harvard Peabody Museum of Archaeology and Ethnology. She earned a Bachelor's of Conservation in Paintings from the College of Fine Arts and Heritage Conservation of Madrid and a Master's in Spanish XVII century art from Complutense University of Madrid. After 20 years as a private conservator, treating polychrome materials in museums and churches all over Spain, she held an appointment at the National Museum of Anthropology in Madrid as senior conservator. Cristina has been most recently involved in research and conservation of bark cloth, birch bark manuscripts, and paintings collections at the Smithsonian Institution, Conservation Department at Johns Hopkins University, and the Walters Art Museum.

**Leanne Tonkin** is currently completing a 12-month Polaire Weissman research fellowship at The Costume Institute, The Metropolitan Museum of Art (MMA). She is researching synthetic and plastic materials within the Brooklyn costume collections, which were acquired by The Costume Institute at the MMA in 2009.

**Jane Pipik** has recently been appointed as NEDCC Manager of Audio Preservation Services. Jane brings extensive audio engineering experience to her role at NEDCC, including work as Recording and Production Engineer in public radio, first at WNYC New York (1984–1989) and then WGBH Boston (1989–2014). Her work has involved all aspects of recording and preservation, including studio and remote live recording; post-production; mastering; and digital reformatting.

**Minah Song**, an independent paper conservator, has relocated to Arlington, VA, in the DC metro area. She was previously

at the CCAHA in Philadelphia. She specializes in works on paper, parchment, and Asian materials. Her email address is [minahsongstudio@gmail.com](mailto:minahsongstudio@gmail.com) and website is [www.minahsong.com](http://www.minahsong.com).

## Worth Noting

### German/English Dictionary Online

Konservativ, a new online German/English dictionary for conservators and heritage protection, is now accepting registration. The site just wrapped up an 8-week trial period, and currently has more than 23,000 words defined in both English and German. Registered users can copy and paste these definitions, which may help with reading and translating texts on conservation/restoration and heritage protection. The dictionary is accessed at [www.museum-aktuell.de/index.php?site=kwb&TM=8](http://www.museum-aktuell.de/index.php?site=kwb&TM=8).

### Preservation Self-Assessment Program Available

The University of Illinois and its project partners are proud to announce that after two years of development and testing, the Preservation Self-Assessment Program (PSAP) is available for use: <https://psap.library.illinois.edu>.

The PSAP is a free online tool that helps collection managers prioritize efforts to improve conditions of collection materials. Through guided evaluation of items and collections, storage/exhibit environments, and institutional policies, the PSAP produces reports on the factors that impact the health of cultural heritage materials, and defines the points from which to begin care.

The PSAP was created to assist any organization that collects paper documents/books, photographic and image materials, and audiovisual media, including library special collections, archives, museums, and historical societies. Like the Audiovisual Self-Assessment Program (AvSAP) which preceded it, the PSAP is designed to assist in organizations where little to no prior preservation training exists. The goal is to help collections managers develop a prioritized preservation plan as well as to educate them on the “health risks” posed to their collections and what they can do to mitigate them with the resources at hand.

In addition to the assessment functions, the PSAP also offers the Format ID Guide among other useful resources. The Format ID Guide is a stand-alone guide that can assist collection managers in identifying the formats of materials in their collections ranging from matte collodion photographs to U-matic video recordings. Once identified, the Format ID Guide provides useful advice on that material type’s history, composition, preservation challenges, and optimal storage and display.

The University of Illinois Library partnered with Heritage Preservation, the Spurlock Museum, the Illinois State Library, the McLean County Museum of History, the Chicago History Museum, The Urbana Free Library, and the Illinois Heritage Association on this project. The PSAP was made possible with generous support through a National Leadership Grant by the Institute of Museum and Library Sciences (IMLS).

For more information on the Preservation Self-Assessment Program visit the PSAP website at <https://psap.library.illinois.edu>.



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PIGMENTE

### Filmcare.org Resource Now Live

FilmCare.org, funded by the National Endowment for the Humanities, is a central resource for best practices in film preservation that provides guidelines for dealing with the preservation of all types and formats of film materials. It addresses the requirements for preserving black-and-white and color film and nitrate, acetate, and polyester-based film. It also addresses specific issues for motion-picture film, sheet film, still roll film, microfilm, and aerial film, as well as the management of collections containing a variety of media types (certainly the most common real-life situations encountered in the field). This approach focuses primarily on storage, condition surveys, and the development and implementation of best-fit environment-based strategies. Users can create a free account to evaluate their own collections and get specific guidance on next steps for best practices for film preservation.

Filmcare.org is a web-based film resource created by the Image Permanence Institute, a non-profit preservation research lab devoted to the development and deployment of sustainable practices for the preservation of images and cultural property since 1985. The Image Permanence Institute is a department of the College of Imaging Arts and Sciences at Rochester Institute of Technology (RIT) in Rochester, NY, USA. To get a free account and learn more about film, sign up today at [www.filmcare.org](http://www.filmcare.org).

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## Grants & Fellowships

### Smithsonian's Museum Conservation Institute Announces 2016 Internships

The Smithsonian Museum Conservation Institute (MCI) in conjunction with the NSF REU Sites Program is offering short-term opportunities for undergraduates to work on research projects with staff members of its technical studies and research group, contingent on continued funding. The Smithsonian's Museum Conservation Institute (MCI) is the center for specialized technical collections research and conservation for all Smithsonian museums, collections, and research centers. MCI combines state-of-the-art instrumentation and scientific techniques to provide technical research and characterization of objects. Application deadline is February 25, 2016. Read more at [www.si.edu/mci/english/professional\\_development/fellowships\\_internships.html](http://www.si.edu/mci/english/professional_development/fellowships_internships.html).

Internships will take place during the summer. Applicants must be currently enrolled as an undergraduate in a university program or scheduled to matriculate in the fall term following the internship. Acceptable majors include, but are not limited to: museum studies, art history, archaeology, paleontology, chemistry, biochemistry, biology, ecology, earth science, chemical engineering, and materials science engineering. Basic chemistry and mathematical coursework is preferred; laboratory experience is not required. Applicants must be U.S. citizens or permanent residents. A stipend will be offered for a period of 10 weeks starting in late May or early June.

Projects will be supervised by one of the staff members listed online at [www.si.edu/mci/english/professional\\_development/TechInternships.html](http://www.si.edu/mci/english/professional_development/TechInternships.html) in their specific project area. Applicants are strongly urged to contact potential advisors in advance of application. Students are also welcomed to propose projects of their

choosing contingent upon agreement of a staff member to advise the project.

Applications must be made online at <https://solaa.si.edu>. Selected candidates will be interviewed by telephone, although MCI visits are welcome. Notifications will be sent by April 15.

MCI is also offering short-term opportunities to work on research and conservation projects with staff members for conservation students or conservation professionals. The internships are intended mainly for the summer of 2016, but consideration will be given to projects at other times during the year. Preference will be given to applicants currently enrolled in conservation training programs or graduate students in related subjects. A stipend may be offered for a period of up to 10 weeks. Projects will be supervised by staff members, whom applicants are urged to contact in advance of application. Please see [https://www.si.edu/mci/english/professional\\_development/fellowships\\_internships.html](https://www.si.edu/mci/english/professional_development/fellowships_internships.html) for more information about staff members with specific specialties and application details.

### Migeliën Gerritzen Fellowship for Pre-Doctoral Conservation Research Announced

The Migeliën Gerritzen Fonds / Rijksmuseum Fonds annually or biennially enables one pre-doctoral candidate to conduct conservation research or technical PhD-research on artworks and historical artifacts. This is a one-year Fellowship, with the possibility of renewal for one additional year. It will welcome applicants who are either conservators or scientists. The Fellow's progress will be assessed in consultation with his/her supervisors at the university and the Rijksmuseum, to determine if the renewal of the Fellowship for a second year is desirable. The Fellowship will preferably result in a publication, the content and form of which will be decided by the Fellow and his/her academic supervisors in consultation with the Rijksmuseum. The Rijksmuseum will provide working space for the Fellows, in order to stimulate an exchange of knowledge, ideas and experience. Access will be provided to all necessary information in the museum, as well as to the library, conservation laboratories of the Rijksmuseum, and the University of Amsterdam.

#### ELIGIBILITY

- The Migeliën Gerritzen Fellowship supports individuals engaged in postgraduate studies leading to a Doctor of Philosophy (PhD) or Doctor of Science (DSc) degree whose research is compatible with the Fellowship position. The candidate has to have a university-affiliated supervisor.
- Fellowships are open to candidates of all nationalities and with varied specialties. They may include conservators and scientists.
- Candidates should have proven research capabilities, academic credentials, and excellent written and spoken knowledge of two languages (English and preferably Dutch or German).

#### FUNDING

Fellowship stipends are awarded to help support a Fellow's study and research efforts during the tenure of their appointment. The stipend of 33,000 (less applicable taxes and deductions) is for a

period of twelve months commencing September 1, 2016, the start of the academic year. It is funded by an endowment legacy. The Fellowship will allow for limited travel for research in art collections and archives elsewhere in Europe to a maximum value of 5,000 annually. This is a one-year Fellowship, with the possibility of renewal for one additional year.

### APPLICATION AND PROCEDURE

Complete applications have to be submitted through the online application system. Please follow the link below to learn about the required documents for application.

Apply at <https://www.rijksmuseum.nl/en/fellowships/rijksmuseum-fellowship-programma/migeliën-gerritzen-fellowship/rijksmuseum-fellowship-application-form--the-migeliën-gerritzen-fellowship>.

The closing date for all applications is **March 13, 2016**, at 6:00 p.m. (Amsterdam time/CET). No applications will be accepted after this deadline. All applications must be submitted online and in English. Applications or related materials delivered via email, postal mail, or in person will not be accepted.

### FURTHER INFORMATION

For questions concerning the application procedure, contact Marije Spek, Coordinator of the Fellowship Programme ([m.spek@rijksmuseum.nl](mailto:m.spek@rijksmuseum.nl)), +31 (0)20-6747395.

For questions concerning the Migeliën Gerritzen Fellowship, contact Robert van Langh, Head of the Conservation Department ([r.van.langh@rijksmuseum.nl](mailto:r.van.langh@rijksmuseum.nl)), +31 (0)20 6747233

## Conservation Training Programs

### Updates from the UD Department of Art Conservation

In late July we welcomed the Winterthur/University of Delaware Program in Art Conservation (WUDPAC) Class of 2018. Members of this class had completed thousands of hours of conservation-related skills on four continents and in more than a dozen states. See [http://www.artcons.udel.edu/uploads/media\\_items/class-of-2018-2.original.pdf](http://www.artcons.udel.edu/uploads/media_items/class-of-2018-2.original.pdf) for their bios.

Members of the Class of 2017 are majoring in library and archives (1), paintings (3), and objects (6) and responsible for the examination and treatment of a variety of objects from a 1775 Chinese export lacquer tray to Thomas Eakins's oil palette, a hand-colored 1877 architectural drawing of Central Presbyterian Church in Philadelphia, and a poly (methyl methacrylate), acrylic paint, graphite, and paper mixed-media sculpture.

Members of our Class of 2016 have started their third year of study after completing summer projects at the Tate Modern, the Rijksmuseum, National Gallery of Denmark, Prado, Reina Sofia, the National Gallery of Art, Trinity College, Royal British Columbia Museum, Walters Art Museum, Modern Conservation in NYC, and Hawaii's Doris Duke's Shangri-La Estate.

**Curriculum Updates in the U.S. and Beyond:** We plan to conduct a survey of our alums and conservation employers soon to further assess our curriculum. This spring, Dr. Joelle Wickens is bringing together leading preventive conservation professionals

to explore the development of a preventive conservation major. In addition to the more traditional conservation disciplines of paintings, objects, and paper, we hope for more majors in slightly less populated areas such as natural history, furniture conservation, modern and contemporary art, textiles, and photographic materials.

Library and Archives Conservation Education is thriving as WUDPAC, New York University, and Buffalo State College continue to collaborate in offering both individualized programs and shared cohort workshops. Students (3–4 majors per year since 2011) majoring in books and library materials who plan to work in a library or archives have taken advantage of specialized instruction in book history, historic book structures, paleography, preservation management, descriptive bibliography, digital stewardship, and a host of other subjects. Continuing funding from the Andrew W. Mellon Foundation has supported these initiatives and shared workshops on conservation of parchment, identification and preservation of digital and modern printing techniques, connoisseurship of modern art books, and preservation of photographic album structures. The three training programs look forward to the continuing development of education in this specialty as it enters the mainstream of conservation education and explores new territory in collaborative instruction.

The Department continues to work with the Iraqi Institute for the Conservation of Antiquities and Heritage in Erbil. We have a new partnership with the Smithsonian Institution to offer a course on fundamentals in heritage conservation for young Iraqi heritage professionals. Eighteen students from antiquities departments and universities across Iraq will attend this course beginning in January 2016. The course will have a focus on skills needed in documentation and disaster management and recovery.

**News about our Preservation Studies Doctoral Program:** The UD Preservation Studies Doctoral Program has now graduated five students and has another ten currently enrolled. Current dissertation topics include diverse studies such as: Analytical Methods Used to Explore the Evolution from Egg to Oil Paints in Quattrocento Italy (Kristin de Ghetaldi), Marking and Inscribing Buildings and Artifacts in Early America (Michael Emmons), and The Conservation of Fossil Bones (Mariana Di Giacomo, from Uruguay).

**News from our Undergraduate Program:** The undergraduate program continues to produce pre-program applicants who often earn first-round acceptances into conservation graduate programs. We are in our 45<sup>th</sup> year, but unlike previous years, now we have competition, with more colleges instituting an interdisciplinary art and science major. We hope that AIC members who provide advice to high school students will encourage them to consider undergraduate conservation preparatory programs that have professional conservators as faculty members and offer the full complement of graduate school prerequisites (for example, some do not have a chemistry component).

Working with the Delaware Salvation Army Day Care in Wilmington, our undergraduates have assisted with a conservation diversity and outreach program centered on art and science. In doing so they have created 45 activities for children 6–12 years, including *Color Theory Twister*, light fading tag, color wheel wreaths, and a memory game based on colored glass and the

## CONSERVATION TRAINING PROGRAMS

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elements used to create them. Fourteen students participated in archaeological site work with Conservator Roberto Nardi, in Sardinia, Italy, this summer. These students helped with the conservation treatments of larger than life-size Nuragic warriors, known as the Giants of Monte Prama. The sculptures were recently excavated and include archers, wrestlers, and boxers carved in sandstone from the 9<sup>th</sup> and 8<sup>th</sup> centuries BC. Nardi's project won the Public Choice Award at the Europa Nostra Awards for best preservation project in 2015.

Twelve undergraduate conservation students plan to graduate in May 2016 with interests in book, object, painting, and photograph conservation, as well as museum education, heritage management, and curation. They are a talented and passionate group.

**Recent Retirement:** Lois Olcott Price, Director of Conservation at Winterthur and the only graduate of both the Winterthur curatorial and conservation graduate programs, retired in late November 2015. Lois has been a leading educator and scholar in library and archives conservation; her 2010 publication, *Line, Shade and Shadow: The Fabrication and Preservation of Architectural Drawings*, won the Historic Preservation Book of the Year Award. Lois will remain affiliated with WUDPAC assisting with library and archive conservation education along with Dr. Melissa Tedone.

### The Conservation Center Announces Grant for New Graduate Specialization in Time-Based Media Art Conservation

In recognition of the changing field of contemporary art conservation, NYU's Institute of Fine Arts Conservation Center will establish a new specialization in time-based media art conservation as part of its four-year degree program. With support from the Andrew W. Mellon Foundation, the Center will develop a curriculum for the premier graduate-level education of time-based media art conservators, which will be the first of its kind in the United States.

The two-year grant period, beginning January 2016, supports developing the curriculum for the program and promoting the field through public lectures on current research. The new specialization, which will be embedded within the new MA/MS dual degree at the IFA, will require students to cross the disciplinary boundaries of computer science, material science, media technology, engineering, art history, and conservation.

Time-based media, also referred to as technology-based art, is a form of contemporary art that incorporates ephemeral materials and emerging technologies to create works that are revealed to the viewer over time. Conserving these artworks presents particular challenges, given their conceptual nature and their use of components that extend well beyond traditional art materials.

Time-based media art conservation has been identified as a priority by many leading professional organizations worldwide, and the increasing number of vacant positions in museums—a consequence of their rapidly expanding time-based media art collections—reflects the need for trained specialists. Several Conservation Center students have already entered the field, learning about time-based media as they go by working in

the media conservation labs at the Guggenheim Museum and MoMA. With this new academic program, their future colleagues will enter the field with dedicated training, allowing them to solve the ever-increasing challenges of media art conservation.

“This grant allows us to design an innovative new track in an area that is in high demand professionally but has lacked a dedicated course of study in the U.S.,” said Patricia Rubin, Judy and Michael Steinhardt Director of the IFA. “This support from the Mellon Foundation is a lasting investment in the next generation of leaders in art conservation.”

Dr. Hannelore Roemich, Chairman and Professor of Conservation Science at the IFA, said, “From understanding the painter's brushstroke to source code analysis, there are many complexities to cover in the education of future conservators. This new program is an unprecedented opportunity, not only for the development of a highly-specialized curriculum, but also for attracting the most promising applicants and prime graduates for new job opportunities.”

Following the development and promotion of the new curriculum during the grant period, the Center expects to receive applications to the program in December 2017.

For more information please contact Dr. Hannelore Roemich, Chairman and Professor of Conservation Science, Conservation Center, Institute of Fine Arts, New York University, at [hannelore.roemich@nyu.edu](mailto:hannelore.roemich@nyu.edu).

### Queens University

Queens University is pleased to announce the following student research papers. These were omitted in error from the November issue.

### FALL 2015 STUDENT RESEARCH PROJECTS

Emily Cloutier	Iron Gall Ink at the Agnes: Analysis of Iron Gall Ink in the Agnes Etherington Art Collection
Vincent Dion	Borane <i>Tert</i> -Butylamine Complex: Aging Properties of Residual Materials Left in Treated Paper Objects
Spencer Montcalm	Odour Reduction with Hydroxypropyl- $\beta$ -Cyclodextrin and its Effect on Paintings
Anne-Marie Guérin	The Marina Cave Wall Paintings: A Technical Analysis of 12 <sup>th</sup> and 13 <sup>th</sup> Century Wall Paintings from Northern Lebanon
Patrick Gauthier	Stabilization of a Flowing Alkyd and Oil Painting
Geneva Iklé	Historical Examination and Scientific Analysis of a William Sawyer Photograph Album
Kelsey Fox	Water Sensitivity of Water-Mixable Oil Paints
Lisa Imamura	Investigation of Nitrile Gloves for the Handling of Silver Objects
Gyllian Porteous	Pacific Silvercloth: Recommendations for its use as a Scavenger in Silver Collections

# Specialty Group Columns

## Book and Paper Group (BPG)

### 2016 AIC & CAC-ACCR Joint Annual Meeting & Conference

The Montreal annual meeting is shaping up nicely with planning for our commemorative Florence Flood program well underway and an exciting lineup of international speakers. Thanks to the AIC and CAC-ACCR members who responded to our 2016 Annual Meeting Call for Papers. Over 75 abstracts were received and our selection committee, composed of members from BPG and CAC, collaborated closely to craft a well-balanced, stimulating program.

Send us your Tips! The annual meeting in Montreal will include a BPG lunchtime Tips Session. If you have a practical treatment tip or recent discovery related to book and paper conservation that you would like to submit or share, please email [angela.campbell@gmail.com](mailto:angela.campbell@gmail.com). The session will include two full-length talks and as many tips as we can incorporate. Tips are extremely valuable and will be included in the *Book and Paper Group Annual*, so please have publication-quality photos available.

### Member Information

AIC is growing as a professional organization as a result of our commitment to preservation advocacy and digital resources. Outreach to allied preservation professionals has increased dramatically through our excellent online platforms such as the Collections Care Network (CCN), Storage Techniques for Art, Science and History (STASHc), Conservation OnLine (CoOL) and our collaborative knowledge resource Wiki. (<http://www.connectingtocollections.org>, <http://stashc.com>, <http://cool.conservation-us.org/>, [http://www.conservation-wiki.com/wiki/Main\\_Page](http://www.conservation-wiki.com/wiki/Main_Page).)

As AIC successfully expands our preservation mission and strengthens our public presence, conservators are strongly encouraged to elevate their membership level to promote our expertise to the public, preservation allies, and to financial institutions that regularly partner with AIC.

Take this opportunity for outreach – help us support your professional development by acknowledging your work! Membership dues are the same for PAs, Fellows, and Associates. The majority of AIC members qualify for Professional Associate or Fellow status. AIC Associate members with three years of conservation experience are eligible to apply for Professional Associate (PA) status. Fellow status requires two years as a PA and ten years of conservation experience.

### BPG Publications Committee

Many thanks to all our Publications Committee volunteers and especially to Eliza Gilligan for her exceptional coordination of the next *Book and Paper Group Annual*. We're moving closer to having the entire run of the *Annual* converted to PDF for digital delivery through the AIC Store and CoOL. Kudos to Amy Williams, Shannon Zachary, and Olivia Primanis for concluding

the exhaustive inventory of legacy images for the earliest decades of the *Annual*, and readying hundreds of image files and pages for scanning and conversion by our vendor.

Many organizational improvements have been made to the main AIC website as a result of the technical work spearheaded by BPG webmasters Bruce Bumbarger and Henry Hebert. Many thanks to them, to BPG PubComm Chair Sarah Reidell, and to the AIC office staff and Board for being supportive of this project. The new BPG specialty group site will be made available shortly to members for news, information, and important legacy content.

### Workshops in 2016

FAIC is sponsoring the Pre-moistened Repair Materials workshop February 24–26 at the Amon Carter Museum in Fort Worth, Texas, and Mastering Inpainting April 5–8 at the John and Mable Ringling Museum of Art in Sarasota, Florida.

—Michelle Facini, BPG Chair (2014-2016),  
[bpg.facini@gmail.com](mailto:bpg.facini@gmail.com)

## Conservators in Private Practice (CIPP)

The CIPP officers hope all your holiday celebrations met your expectations and were safe and sane. Onward and upwards to 2016! By way of planning your next year's activities, I would like to give you a preview about the CIPP meeting in Montreal. Our desire is to make it relevant, so important for progress and prosperity in your private art conservation practice.

### 2016 AIC & CAC-ACCR Joint Annual Meeting & Conference

The theme of CIPP's events at the 2016 Joint Annual Meeting in Montreal will be "Collaborating with Other Art Conservation Practices." This subject includes the benefits of and reasons for reaching out and collaborating with other professionals. Topics covered will be legalities, estimating factors to consider (including a good follow-up to the Estimating Session in 2015), the process of bidding on multi-disciplinary RFQ/RFPs, how to contact other firms to collaborate, how to choose another firm, reasons to collaborate, and handling international collaborations. As a follow-up to the 2015 Miami meeting's practical sessions, two "mini" ½ hour sessions are planned: Online content creation for outreach—questions and updates (Scott M. Haskins); and Business software and training (Chris Stavroudis).

These CIPP sessions will benefit you by helping you to figure out how to create new revenue streams, allow meaningful professional exchanges, and create the potential for connecting with meaningful projects that you would not normally get to do yourself.

The 2016 Montreal CIPP Meeting/Workshop is scheduled for Friday, May 13, 1:00–5:00 p.m., box lunch included. The CIPP Business Meeting will be held immediately afterwards at the Hyatt

Regency (from 5:30-7:00 p.m.) with refreshments.

We are also looking for additional benefits for attendees to making attendance at the business meeting even more appealing: we are considering facilitating the creation of free video business testimonials that you could post on your website or YouTube channel or the option of providing support for CIPP members who want to apply for PA status.

### Volunteer CIPP Positions

Once again, let me “put out there” the stupendous opportunity for someone to work with the officers and **be co e-editor for our CIPP online presence**. This is a great opportunity to learn more about online strategies with Jan Hessling and me, Scott M. Haskins. Give me a call to discuss.

### CIPP Communications

We hope you are staying connected on the CIPP listserv. There have been some great discussions that are sure to be relevant to your business.

We want CIPP to be relevant and useful to your private conservation practice!

The officers would like to hear your ideas, concerns, questions. Want to help? Write Scott M. Haskins at [faclartdoc@gmail.com](mailto:faclartdoc@gmail.com) or call 805 570 4140 (mobile).

—Scott Haskins, CIPP Chair, [faclartdoc@gmail.com](mailto:faclartdoc@gmail.com)

## Electronic Media Group (EMG)

### 2016 AIC Joint Annual Meeting & Conference

EMG is delighted to host 15 talks over three days at this year’s joint annual meeting in Montreal.

Topics include but are not limited to:

- Disaster recovery for electronic media
- Conserving video and time-based media
- Preserving software-based art

For further program details on the EMG sessions and a full list of speakers and titles please check out our schedule online ([www.conservation-us.org/annual-meeting/meeting-schedule](http://www.conservation-us.org/annual-meeting/meeting-schedule)).

In addition, EMG, PMG, and RATS will be holding a joint reception, generously hosted at and by the Canadian Centre for Architecture from 5:30-8:00 p.m. on Monday, May 16. Tickets for this event may be purchased on the registration website soon (<http://www.conservation-us.org/annual-meeting/register>).

The EMG business meeting will take place on Monday morning, May 16, from 7:30 – 8:30 a.m. Please plan to attend the EMG business meeting and help guide the future direction of EMG. We look forward to seeing you in Montreal!

### EMG Officer Nominations

We are now accepting nominations for three open EMG officer positions beginning in June 2016. EMG—like all specialty groups—relies solely on member involvement to shape the direction of programming and other activities. Are you interested or do you know of someone who might want to be an officer of EMG? Please consider joining next year’s EMG officers Stephanie

Gowler (Secretary/Treasurer) and Lauren Sorensen (Program Chair) in one of the following open positions:

Chair (two-year term)

- Lead the EMG executive committee meetings and EMG business meeting
  - Serve as a liaison between EMG and the AIC Board of Directors
  - Keep members informed of EMG activities and initiatives
- Assistant Program Chair (one-year term followed by one year as Program Chair)
- Maintain the EMG membership database
  - Interface with the AIC office
  - Plan and coordinate logistics for the annual business meeting

Webmaster (two-year term)

- Maintain the EMG website
- Develop content for the Website
- Coordinate EMG social media activities with AIC

A more detailed description of the positions is included in our Rules of Order, found here: <http://cool.conservation-us.org/coolaic/sg/emg/about/rules.html>.

Serving as an officer is a great way to meet new colleagues, share your experiences and contribute to a growing body of knowledge on electronic media preservation. Any EMG member is eligible, provided you have not served in the last four consecutive years. Recent graduates or new members of EMG are always welcome, as are more experienced members.

Please contact one of the Nominating Committee members by Friday, February 5, 2016. The committee includes:

Christine Frohnert ([c.frohnert@me.com](mailto:c.frohnert@me.com))

Sarah Norris ([ssnorris@gmail.com](mailto:ssnorris@gmail.com))

Martha Singer ([martha\\_singer@hotmail.com](mailto:martha_singer@hotmail.com))

—Helen Bailey, EMG Chair, [hakbailey@gmail.com](mailto:hakbailey@gmail.com)

## Objects Specialty Group (OSG)

### 2015 IAG Meeting

The annual Internal Advisory Group (IAG) Meeting was held in Washington, DC, on November 14, 2015, and it offered a useful day for Specialty Group heads to liaise with the AIC board and staff in order to review current concerns and discuss issues at hand. In particular, exciting developments are happening within the digital communications arena, of which many members may already be aware.

- AIC and the OSG are encouraging members to engage with one another and the organization through MemberFuse, which facilitates communication at both the individual as well as larger audience levels. The platform is a great place to post practical questions for colleagues, so please do not hesitate to initiate conversations and begin some good dialogue!
- Have a question about storage materials for your collection? The STASHc (Storage Techniques for Art, Science, and History Collections) website at [www.stashc.com](http://www.stashc.com) is an excellent place to start— and note that new submissions

are currently being solicited.

- Want to share your ideas or exciting projects in a different way? Consider posting through AIC's social media accounts, including Facebook, Twitter, or YouTube.
- Contact AIC staff in order to publicize your online content. Send them your posted stories! As many of us work in small museum and private laboratories, without nearby colleagues, professional communications—both formal and informal—help to foster a sense of community even while geographically isolated.

## 2016 AIC & CAC-ACCR Joint Annual Meeting & Conference

As we noted in the previous newsletter, this year's OSG sessions will be particularly dynamic, with joint sessions scheduled with Architecture (ASG) and Wooden Artifacts (WAG), respectively, as well as a solo OSG session. In addition, there will be a joint evening event with the ASG; more details soon!

Have a great Tip for your colleagues? A Tips Session will be held during the OSG luncheon on Tuesday, May 17. Please consider submitting a short presentation that might address treatment procedures, tools/materials, insight, lessons learned, and/or any other practice-based aspect of our field. Each submission will be allotted up to 10 minutes for presentation.

### HOW TO SUBMIT A TIPS SESSION PROPOSAL:

To submit an idea, please email an abstract of no more than 300 words, along with a bio of less than 300 words to Laura Lipcsei ([laurali@rom.on.ca](mailto:laurali@rom.on.ca)) by January 29, 2016.

### OSG Reserves

As many know, the OSG has a reserve of funds, which ideally will be spent down over time. Chair Emeritus Suzanne Davis has managed a member survey to determine the projects that OSG members prioritize and which might be funded by some of this money. This research is ongoing and once we have a better understanding of which project(s) can move forward in terms of cost and logistics, we will announce them to the group.

### OSG Leadership Positions

The OSG Nominating Committee will make a formal announcement to the OSG membership later in the month seeking nominations for the three-year Chair position (transitioning each year from Assistant Program Chair to Program Chair then lastly, Group Chair). If you would like to nominate yourself or a colleague for this important position now, the committee chairs are happy to hear from you; contact Amy Jones Abbe ([jonesabbeart@gmail.com](mailto:jonesabbeart@gmail.com)) or Lynn Grant ([lgrant0@upenn.edu](mailto:lgrant0@upenn.edu)).

The OSG is currently seeking submissions from current students and recent graduates (up to 7 years beyond graduation) for the Social Media/ECPN Liaison position. Responsibilities are as follows:

- Work with AIC staff and other members of the SG Social Media Working Group to develop content strategies for the AIC social media accounts. This will involve developing a workflow and determining roles for getting

content on to the sites. Content contributed will be derived, as much as possible, from OSG and ECPN activities.

- Communicate Social Media and ECPN working group activities to OSG officers in scheduled conference calls, group emails, and/or as determined by OSG Chair and the liaison.
- Communicate and collaborate with the rest of the working groups and AIC staff via email and collaboration software (i.e. through the Social Media WG Basecamp project, through ECPN conference calls and webinars, etc.).
- Represent the interests of the OSG group in ECPN activities.
- Promote ECPN initiatives to the OSG membership through regular listserv announcements and other methods.
- Participate in ECPN conference calls as determined by the network.
- Provide an annual report at the OSG Business Meeting held at the AIC Annual Meeting.

More details, including how to apply, will be posted to the OSG-L in the coming weeks!

—Sarah Barack, OSG Group Chair, [smbarack74@gmail.com](mailto:smbarack74@gmail.com)

## Photographic Materials Group (PMG)

### AIC and CAC-ACCR's Joint Annual Meeting & Conference

The schedule for our next meeting in Montreal has been posted on the AIC website ([www.conservation-us.org/annual-meeting/meeting-schedule](http://www.conservation-us.org/annual-meeting/meeting-schedule)). A joint session with RATS will take place on Sunday afternoon, our reception will be on Monday evening, and our business meeting is scheduled for Tuesday.

### PMG Professional Development Stipend

- Monique Fischer was awarded a stipend to further her ongoing research on digital prints.
- Pablo Ruiz received a stipend to help fund the publication of papers that were presented at the conference *Conservation of Photographs: Thirty Years of Science*, in Logroño, Spain, in 2011.

### Topics in Photographic Preservation

Jessica Keister has been hard at work finalizing the latest edition of *Topics* and hard copies of Volume 16 should be soon delivered by mail to all PMG members. Thank you Jessica, for your time and dedication in seeing this latest volume through!

Jae Gutierrez, PMG Publication Coordinator, and I have been working towards the goal of having the entire collection of *Topics* available online. The project, initiated years ago (and long before our tenure), is now close to completion. We are proud to announce that, after much effort by countless people, we are about to launch *Topics* online. At the time of writing, Lisa Duncan, PMG e-editor, is finalizing the site, which will be hosted on CoOL. In addition to Jae, Lisa, and all those who participated along the years, I would like to

especially thank Brenda Bernier, Paul Messier, and Bonnie Naugle for their help and support in seeing this project through. We all look forward to the seeing this valuable resource online.

### Looking forward

Jae has expressed the desire to step down from her responsibilities as PMG Publication Coordinator after Montreal. The position was created in 2011; Jae succeeded Brenda Bernier in 2013. The Publication Coordinator chairs the PMG Publication Committee, liaises with PMG officers and serves as a member of AIC Publication Committee to provide support to our presence on AIC website, PMG publications, and product sales. The position offers a great opportunity to get involved with our group and our profession and to make invaluable and long-lasting contributions to PMG. Please contact me if you would like to be considered for Pub Coordinator or would like to nominate someone.

I wish you all a healthy and prosperous 2016. Cheers!

—Sylvie Pénichon, PMG Chair, [spenichon@artic.edu](mailto:spenichon@artic.edu)

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## Textile Specialty Group (TSG)

### 2015 IAG Meeting

In November, the Internal Advisory Group (IAG) of AIC met to discuss current issues with AIC. There were many interesting and lively conversations, many focusing on communication both within and between groups, and how to best utilize electronic media and social media platforms to maximize communication. Other important issues touched on and discussed include:

- Standardizing access and availability of *Postprints* across Specialty Groups.
- Increasing membership use of the Memberfuse webpage for communication and discussion.
- Reviewing and re-assessing membership status options to better serve all AIC members, including allied professionals.
- Health and Safety committee is working on forging a relationship with the American Industrial Hygiene Association (AIHA) and would like to hear from the membership about ideas for developing this potential partnership.

For more information about the 2015 IAG meeting, you can view minutes, posted on the AIC website at [www.conservation-us.org/docs/default-source/governance/iag-meeting-notes-november-2015.pdf](http://www.conservation-us.org/docs/default-source/governance/iag-meeting-notes-november-2015.pdf).

### 2016 AIC & CAC-ACCR Joint Annual Meeting & Conference

TSG Program Chair Kathy Francis has put together a fantastic program for the 2016 meeting in Montreal, May 13–17. There will be several TSG program sessions over 3 days of the conference. The program schedule is now available on the AIC website. Remember to register by February 29 for the early rate!

### Postprints

The *Postprints* committee, led this year by Cathleen Zaret, is already busy working on editing and preparing the 2015 *Postprints*. As of writing this, 2014 *Postprints* are nearly ready for publication and should be posted soon to Memberfuse for TSG access. The 2013 *Postprints* are awaiting formatting, but otherwise complete and should also be ready for publication soon. All other published volumes of the *Postprints* (1–22) have been digitized, and we are working with Bonnie Naugle to get them onto Memberfuse and into the AIC online shop as well. Many of you will remember that at the TSG business meeting in Miami, members voted to offer all published and digitized *Postprints* for the historical pricing of \$20 for AIC members and \$25 for non-members for at least the 2015–2016 year. We also voted to offer previously published and digitized volumes of TSG *Postprints* to all current TSG members through Memberfuse. We will revisit these issues again at the business meeting in Montreal, and hopefully can come to a consensus for a more permanent solution going forward.

### TSG Archives Task Force

Many thanks to everyone who volunteered to help with the Archives task force. The group is currently complete and has already been in conversation with TSG archivist, Jonathan Hoppe, to discuss archives contents and possible digitization projects. I will continue to communicate with this group to keep TSG members aware of the project activities going forward.

—Kate Sahmel, TSG Chair, [Kate.sahmel@gmail.com](mailto:Kate.sahmel@gmail.com)

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## Wooden Artifacts Group (WAG)

### Advisory Committee Update

The Advisory Committee (Steve Pine, Randy Wilkinson, and Paige Schmidt) and I have been working on the development and creation of the WAG Scholarship Fund for Pre-Program Internships. This new endeavor is being developed as an offshoot of the WAG SPF committee, which previously put together projects such as Furniture in France I & II, and the French American Partnership.

We are currently working with Eric Pourchot and the FAIC to develop guidelines for this scholarship. Sometime in early 2016 we will be sending out a survey to poll the WAG membership in the hopes of gaining enthusiastic approval for this important initiative. Stay tuned; the survey will be distributed through the AIC office. Please always feel free to contact me with any questions, concerns, or thoughts you would like to share.

See you all in Montreal if not sooner!

—Tad Fallon, WAG Chair, [Tfallon1024@comcast.net](mailto:Tfallon1024@comcast.net)

**Note: ASG, PSG, and RATS did not submit columns for this issue.**

# Network Columns

## Collection Care Network (CCN)

### JAIC Special Issue

We are thrilled to announce that JAIC is seeking submissions for a special issue on Collection Care! Papers are welcome across the full spectrum of collection care activities, from communication and advocacy to technical specifications. This edition seeks to represent the diverse acts of preventive conservation and the work of all of those with a stake in facilitating preservation and access. Responsibilities for collection care are not limited to conservators but rather is a collaborative process among allied professionals such as facility managers, curators, registrars, preparators, collection managers, security staff, archivists, exhibit designers, architects, and maintenance staff (among others) who work together to mitigate or manage collection risks. We would like this issue to consider processes that reflect the entire range of stakeholders, and welcome research or case study papers on topics as broad as documentation and material choices to the management of staff and the environment. (See JAIC News on Page 13 for more information)

Authors are invited to submit an abstract and article outline for consideration by the special issue editors with final article submissions due April 1, 2016.

Please send inquiries and submissions to Mary Coughlin at [coughlin@gwu.edu](mailto:coughlin@gwu.edu).

### 2016 AIC & CAC-ACCR Joint Annual Meeting & Conference

Going to Montreal in May? Come early and participate on Friday, May 13, in an interactive seminar focusing on shared risk and responsibility. The session, "Share the Care: Collaborative Preservation Approaches: a Joint AIC/IAMFA Seminar," will include international allied professionals who will discuss collaboration to reduce risk, current environmental guidelines, and emergency preparedness. On Saturday, May 14, come back and join us for a Special Post-Session on "Choosing and Implementing an Automatic Fire Suppression System for a Collecting Institution." The cost of both the Friday and Saturday pre-conference sessions are covered in the meeting registration fee.

In the afternoon on Saturday, May 14, be sure to come to the STASH Flash session and hear about innovative storage solutions from colleagues working with a variety of collections!

CCN will have sessions on Sunday, May 15, and Tuesday, May 17, including topics such as collection risk assessments, planning for construction projects, potential for damage from sound vibrations, environmental controls for traveling exhibits in historic buildings, creating emergency response plans at archaeological sites, and disaster training and response examples from the UK and Texas.

Planning to eat lunch on Sunday, May 15? Join CCN for a Lunch and Learn session that will use examples from the 1995 volume *Storage of Natural History Collections, A Preventive Conservation Approach* and the forthcoming publication *Preventive Conservation: Collection Storage* to illustrate how Preventive Conservation has evolved over the last 20 years.

### Social Media Chair

CCN is pleased to announce that Kathryn Bentley, MA student in the Museum Studies Program at The George Washington University, will serve as the CCN Social Media Chair. Kathryn comes to the position with collection care experiences at The National Museum of the Marine Corps, The Woodrow Wilson House, and The National Museum of American History. Kathryn just completed a graduate class on the use of social media by museums, and CCN is excited to see how she applies her knowledge and experiences to the position.

### Editor Position is Open!

Are you passionate about preventive conservation and collection care? Have you been looking for a way to get more involved in AIC? The CCN is currently looking to fill the Editor position. As Editor, you will be responsible for providing oversight on content produced by the CCN. The CCN Editor will work with AIC's Editors (JAIC, AIC News and e-Editor) to ensure appropriate dissemination on AIC's print and/or electronic platforms. S/he contributes regular update reports to the AIC newsletter and oversees a yearly review of CCN webpages to make sure they are up to date. The Editor will represent the CCN on AIC's Publications Committee.

Applicants should have a strong interest in furthering preventive conservation and collection care, excellent writing and organizational skills. The CCN Officers meet once a month via conference call, as well as at the Annual AIC Meeting.

To apply, please send a letter of interest and CV to Becky Fifield at [rebeccafifield@gmail.com](mailto:rebeccafifield@gmail.com) by **February 15**. For further information or to discuss the position, you may call Becky at 617.212.1468. CCN is an AIC board-appointed network. Leadership in a network is by application and selection with final approval by the AIC board. Every effort is made to ensure that the officers represent CCN's intended demographic, wide geographic representation, and balanced representation from conservators and allied professionals.

—Mary Coughlin, Editor, Collection Care Network,  
[coughlin@gwu.edu](mailto:coughlin@gwu.edu)

## Emerging Conservation Professionals Network (ECPN)

### Regional Liaison Network

For the past few years, ECPN has been cultivating a network of emerging communities across the United States through a Regional Liaison Program. The Regional Liaisons are volunteers who have committed to building their local communities by organizing events and discussions, and by supporting one another throughout beginning stages of their careers. Regional Liaisons also act as a link between ECPN Officers and their local networks to distribute announcements and other information and are

invited to participate in select ECPN Officer calls throughout the year to share experiences. By creating this community, liaisons bring conservators together, facilitate learning, and promote awareness of the larger preservation field. Types of activities range from visiting local conservation labs and attending happy hours, to discussing conservation literature with established professionals and holding edit-a-thons for graduate school applications.

ECPN is currently represented by liaisons in 22 cities across the United States: from Los Angeles to Boston, and Minneapolis to Houston. Further information on the types of activities and events being shared will be presented during the poster session of the upcoming 2016 AIC meeting.

If you would like more information on the Regional Liaison Program and would like to contact your Liaison (or become one!), please email ECPN Outreach officers Anne Schaffer at [schaffer.anne@gmail.com](mailto:schaffer.anne@gmail.com) and Kimi Taira at [k.s.taira@gmail.com](mailto:k.s.taira@gmail.com). Thank you to all those who have served or are currently serving as Regional Liaisons!

### Website Building Survey

As more people transition from traditional portfolios to online portfolios and websites, it can be daunting to know where to begin with the various available platforms. ECPN recently distributed a survey to collect information on platform design tools, structure, content, protection, and permissions. We received a strong response from conservators at all stages of their careers and would like to thank the participants. In future months we will be distributing a guide for launching a professional website or blog, which will be informed by the results of the survey. If you were unable to participate in the survey but have advice to share, please contact ECPN Communications Co-Officer Rebecca Gridley at [Rebecca.ec.gridley@gmail.com](mailto:Rebecca.ec.gridley@gmail.com).

—*Fran Ritchie, ECPN Chair, [FranRitchie@gmail.com](mailto:FranRitchie@gmail.com)*

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## Positions, Internships & Fellowships

### Samuel H. Kress Fellowship in Painting Conservation

Appointment: two and one half years with a possible renewal for an additional year

#### THE KRESS PROGRAM IN PAINTING CONSERVATION, THE CONSERVATION CENTER OF THE INSTITUTE OF FINE ARTS, NYU

The Kress Program in Painting Conservation was established in 1989 to care for the approximately one thousand paintings in the dispersed Kress Collection, now principally located in eighteen public and private museums and twenty-three university study collections across the United States. The other, no less important, objective was to train young American conservators in the classical tradition of restoration of Old Master paintings long espoused by the Kress Foundation, which has generously funded the program.

A two and one half years fellowship is open to graduates in painting conservation from a recognized post-baccalaureate

training program (Masters or PhD level) in either the United States or abroad. Work experience in research or conservation practice after graduation is desirable. The candidate's principal interest must be the restoration and conservation of Old Master Paintings, primarily of the Italian Schools.

The Fellow will work under the direction of Dianne Dwyer Modestini, Conservation Consultant to the Samuel Kress Foundation, Conservator of the Kress Program, and Research Professor of the Conservation Center of the Institute of Fine Arts, NYU. Duties include: conservation of paintings from the dispersed Kress holdings of various museums nationwide; occasional site visits to regional galleries and study collections to perform condition surveys; and assisting Professor Modestini with her studio class for paintings conservation majors. The Fellow coordinates the documentation for the Kress paintings conserved and studied in the program and prepares reports for the IFA web site. Participation in public outreach activities is required on a case-by-case basis. The candidate should be proficient in the study of paint samples both in cross-section and with PLM and be familiar with the use of SEM, FTIR, XRF, IRR and X-radiography. Excellent English prose style is required and a reading knowledge of Italian is desirable.

The stipend is \$41,000 plus benefits. There is also an annual travel budget of \$5000 to attend national and international professional events or perform research related to specific paintings.

The successful candidate should be able to begin by March 15, 2016 at the latest.

Please provide the following documents: Cover letter, Statement of Interest, CV or Resume, and contact information for two letters of recommendation from teachers or colleagues familiar with your professional experience. Please submit your documents by February 15, 2016 through the NYU web site: [www.nyuopsearch.com/applicants/Central?quickFind=52809](http://www.nyuopsearch.com/applicants/Central?quickFind=52809) (copy & paste in your browser if the link does not work).

For specific questions please contact [dianne.modestini@nyu.edu](mailto:dianne.modestini@nyu.edu) or [hannelore.roemich@nyu.edu](mailto:hannelore.roemich@nyu.edu)

Note: Please enter the names and email addresses of both your references in the system. After all the required documents have been uploaded you will receive a confirmation number. The letters of reference will be requested directly from the two people you have listed.

Grant and fellowship opportunities  
and their deadlines are listed online at  
[www.conservation-us.org/  
grantsandfellowships](http://www.conservation-us.org/grantsandfellowships)

## Courses, Conferences, & Seminars

### FAIC PROFESSIONAL DEVELOPMENT COURSES

The following courses are presented with funds from the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members and friends of AIC. Full descriptions and registration forms are available on the FAIC website ([www.conservation-us.org/courses](http://www.conservation-us.org/courses)) or from the FAIC Office: 202-661-8071 or [courses@conservation-us.org](mailto:courses@conservation-us.org).

Events marked with an asterisk (\*) are supported by a grant from the National Endowment for the Humanities. The Collaborative Workshops in Photograph Conservation are also supported by a grant from The Andrew W. Mellon Foundation. Special scholarships are available to help defray registration and travel expenses for those events. For a full list of professional development scholarships available, see the website ([www.conservation-us.org/grants](http://www.conservation-us.org/grants)).

#### FAIC Workshops [www.conservation-us.org/courses](http://www.conservation-us.org/courses)

- Advanced XRF Workshop – Quantification and Calibration**, January 11-14, 2016, Buffalo, New York
- Pre-moistened Repair Materials**, February 24-26, Fort Worth, Texas
- Plastics Associated with Photographic Materials\*, Symposium and Workshops**, March 14-18, 2016, Tucson, Arizona
- Mastering Inpainting**, April 5-8, 2016, Sarasota, Florida
- Workshops at the AIC/CAC Annual Meeting**, May 13-14, 2016, Montreal, Canada  
(See [www.conservation-us.org/meetings](http://www.conservation-us.org/meetings) for schedule and registration)
- Preventive Conservation\***, summer dates TBA, 2016, Annandale-on-Hudson, New York
- Hyperspectral Imaging for Conservators**, August 24-26, 2016, Santa Fe, New Mexico
- Cleaning and Conductivity\***, 2016 dates TBA, Washington, DC
- Illumination of Collections\***, 2016 dates TBA, Washington, DC

#### FAIC Online Courses - Schedule to be announced for 2016

**Connecting to Collections Care webinars (information and free registration at [www.connectingtocollections.org](http://www.connectingtocollections.org))**

- **A Conservation Primer: Caring for Historic Furniture**, January 14, 2016, 2:00 – 3:30 p.m. ET
- **Re-Framing the Problem: Caring for Framed Objects in Small Institutions (aka: On a Budget)**, February 9, 2016, 2:00 – 3:30 p.m. ET
- **Much Ado About Mannequins: Making the Perfect Form**, March 8, 2016, 2:00 – 3:30 p.m. ET
- **Artifacts in Archives Collections**, April 7, 2016, 2:00 – 3:30 p.m. ET
- **Arsenic and Old Lace: Controlling Hazardous Collection Materials**, May 3, 2016, 1:30 – 3:00 p.m. ET

**See the C2C Care Calendar for additional free webinars offered throughout 2016**

#### Calls for Papers

**Submission Deadline: January 15, 2016.**

The Rijksmuseum Amsterdam and the Photographic Materials Working Group of ICOM-CC; *ICOM-CC Photographic Materials Working Group Interim Meeting 2016: Uniques & Multiples*, Amsterdam, The Netherlands. (Conference Dates: September 21-24, 2016.)

Info: [www.rijksmuseum.nl/en/icom-cc-pmwg](http://www.rijksmuseum.nl/en/icom-cc-pmwg) or [www.icom-cc.org/52/event/?id=260](http://www.icom-cc.org/52/event/?id=260)

**Submission Deadline: January 15, 2016.**

Poster abstract deadline: February 15, 2016. The National Center for Preservation Technology and Training (NCPTT), the Friends of NCPTT, the National Park Service (NPS), the NPS Intermountain Regional Office, Bandelier National Monument, New Mexico Department of Cultural Affairs, and the Living New Deal; *A Century of Design in the Parks: Preserving the Built Environment in National and State Parks*; Santa Fe, NM (Conference Dates: June 21 – 23, 2016).

Info: <https://ncptt.nps.gov/events/century-of-design-in-the-parks/>

**Submission Deadline: February 1, 2016.** Technical Art History Conference, Centre for Art Technological Studies and Conservation, Copenhagen, Denmark. (Conference dates: June 15-16, 2016.)

Info: [www.cats-cons.dk/cats-conference-2016/](http://www.cats-cons.dk/cats-conference-2016/)

**Submission Deadline: February 1, 2016.** SRAL, Wood Science and Technology II: Microclimates for Panel Paintings, Maastricht, The Netherlands. (Conference dates: Oct. 20-21, 2016.)

Info: Kate Seymour ([k.seymour \[at\] sral.nl](mailto:k.seymour@sral.nl)) and Siska Losse ([s.losse \[at\] sral.nl](mailto:s.losse@sral.nl))

## COURSES, CONFERENCES, & SEMINARS

**Submission Deadline: February 15, 2016.**  
*The 6th International Architectural Paint Research Conference*, Columbia University, New York, NY. (Conference dates: March 15-17, 2017.)

Info: [www.apr2017.org/call-for-abstracts/](http://www.apr2017.org/call-for-abstracts/)

### GENERAL

**Jan 14-16, 2016.** The Archaeological Conservancy, *15th Biennial Southwest Symposium*, University of Arizona, Tucson, AZ, USA.

Info: [regonline.com/southwestsymposium](http://regonline.com/southwestsymposium)

**Mar 14-15, 2016.** Rijksmuseum, *Metal Soaps in Art*, The Netherlands.

Info: [www.rijksmuseum.nl/nl/nu-in-het-museum/symposia/metal-soaps-in-art](http://www.rijksmuseum.nl/nl/nu-in-het-museum/symposia/metal-soaps-in-art)

**Apr 8-10, 2016.** ICOM-CC WGs: Wood, Furniture, and Lacquer and Sculpture, Polychromy and Architectural Decoration, in association with the German VDR, *Historic and Modern Assemblages: Treatments of Wood Based Multimedia Artworks/Interiors in Context, Conference on Historic and Modern Assemblages*, Potsdam, Germany.

Contact: Coordinator, Daniel Hausdorf, ICOM-CC Wood, Furniture, and Lacquer WG, [daniel.hausdorf@metmuseum.org](mailto:daniel.hausdorf@metmuseum.org) or Stephanie de Roeme, Coordinator, ICOM-CC Sculpture, Polychromy, and Architectural Decoration WG, [stephanie.deroemer@glasgowlife.org.uk](mailto:stephanie.deroemer@glasgowlife.org.uk)

**Apr 13, 2016.** ENCoRE, *Education and Research in Conservation-Restoration*, Cambridge, UK.

Info: [conference@encore-edu.org](mailto:conference@encore-edu.org)

**Apr 19-22, 2016.** Society for Imaging Science and Technology's *Archiving 2016*, National Archives, Washington, DC, USA.

Info & Registration: [www.imaging.org/site/IST/Conferences/Archiving/IST/Conferences/Archiving/Archiv](http://www.imaging.org/site/IST/Conferences/Archiving/IST/Conferences/Archiving/Archiv)

**Apr 28-29, 2016.** University of Antwerp, Royal Museum of Fine Arts Brussels, and Royal Museum of the Armed Forces and of Military History, *Advanced Tools for Preventive Conservation*, Brussels, Belgium.

Info: [uantwerpen.be/aarchecq](http://uantwerpen.be/aarchecq)

**May 7-14, 2016.** 6th International Ebru Congress, *Beyond the Surface*, Istanbul, Turkey.

Info: <http://img6.net/en/index.php>

**May 13-17, 2016.** American Institute for Conservation of Historic and Artistic Works (AIC) and the Canadian Association for Conservation (Association Canadienne pour la Conservation et la Restauration) (CAC-ACCR)'s Joint 44th Annual Meeting and 42nd Annual Conference, *Emergency! Preparing for Disasters and Confronting the*

*Unexpected in Conservation*, Montreal, Quebec, Canada.

Info: [www.conservation-us.org/annual-meeting](http://www.conservation-us.org/annual-meeting)

**May 26-29, 2016.** American Alliance of Museums (AAM) Annual Meeting & Museum Expo, *Power Influence, & Responsibility*, Washington, DC, USA.

Info: [www.aam-us.org/events/annual-meeting](http://www.aam-us.org/events/annual-meeting)

**Jun 3, 2016.** ICOM-CC Legal Issues in Conservation WG, *2014-2017 Interim Meeting*, New York City, NY, USA.

Info: Rebecca Rushfield, [wittert@juno.com](mailto:wittert@juno.com)

**Jun 9-11, 2016.** Modern Art and Cultural Heritage (MKKM) of the German Association of Conservator-Restorers (VDR), *Collecting and Conserving Performance Art*, Wolfsburg, Germany.

Info: [www.restauratoren.de/termine-details/2021-save-the-date-collecting-and-conserving-performance-art.html](http://www.restauratoren.de/termine-details/2021-save-the-date-collecting-and-conserving-performance-art.html)  
Contact: [performance\\_art@restauratoren.de](mailto:performance_art@restauratoren.de)

**Jun 20-12, 2016.** School of Geography and the Environment, University of Oxford, *2nd International Conference on Science and Engineering in Arts, Heritage, and Archaeology (SEAHA)*, Oxford, UK.

Info: [www.seaha-cdt.ac.uk/seaha-conference-2016/](http://www.seaha-cdt.ac.uk/seaha-conference-2016/) and Twitter @seahaCDT

**Jul 31-Aug 6, 2016.** *Joint Annual Meeting of the Council of State Archivists and Society of American Archivists*, Atlanta, GA, USA.

Info: [www2.archivists.org/conference](http://www2.archivists.org/conference)

**Sep 12-16, 2016.** International Institute for Conservation of Historic and Artistic Works (IIC) and International Network for Conservation of Contemporary Art (INCCA), *Saving the Now, the Conservation of Contemporary Works*, Los Angeles, CA, USA.

Info: [iic@iiconconservation.org](mailto:iic@iiconconservation.org)

### ARCHITECTURE

**Feb 19, 2016.** NCPTT and the Louisiana Museum Foundation, *Salts of the Earth: Conservation of Historic Masonry Impacted by Salts and Rising Damp, A Symposium*, New Orleans, LA, USA.

Info: <https://madamejohnslegacy.wordpress.com/news/>

**Mar 15-17, 2016.** Architectural Paint Research (APR), *The 6th International Architectural Paint Research Conference*, New York City, NY, USA.

Info: [www.apr2017.org](http://www.apr2017.org)

**Apr 2-3, 2016.** MIT Department of Architecture Building Technology Program and the Boston AIA Historic Resources Committee, *Architectural Iron and Steel in the 21st Century: Design and Preservation*

*of Contemporary and Historic Architecture*, Cambridge, MA, USA.

Info: <http://tinyurl.com/g6r879>

Contact: Technology and Conservation, 76 Highland Ave., Somerville MA 02143, TEL: 617-623-4488, email: [ses\\_tec\\_con@msn.com](mailto:ses_tec_con@msn.com)

**Jun 21-23, 2016.** National Park Service (NPS) and National Center for Preservation Technology and Training (NCPTT), *A Century of Design in the Parks, Preserving the Built Environment in National and State Parks*, Santa Fe, NM, USA.

Info: <https://ncptt.nps.gov/events/century-of-design-in-the-parks/>

Contact: NCPTT, Attn: Debbie Smith, 645 University Parkway, Natchitoches, LA 71457, [debbie\\_smith@nps.gov](mailto:debbie_smith@nps.gov)

**Sep 26-30, 2016.** ICOM-CC Metals Working Group, *Metal 2016*, New Delhi, India.

Info: [www.metals2016.org](http://www.metals2016.org)

Contact: [iic@iiconconservation.org](mailto:iic@iiconconservation.org)

### BOOK & PAPER

**Feb 4-6, 2016.** London Metropolitan Archives, *Building a Repertoire of Basic Book Conservation Techniques*, London, UK.

Info: [www.cityoflondon.gov.uk](http://www.cityoflondon.gov.uk)

**Jun 6-8, 2016.** ICOM-CC Graphic Documents Working Group, *Experience and Evidence, Interim Meeting of the Graphic Documents Working Group*, Paris, France.

Info: [www.icom-cc.org/28/working-groups/graphic-documents/](http://www.icom-cc.org/28/working-groups/graphic-documents/)

Contact: Christa Hofmann, Austrian National Library, Josefsplatz 1, A-1015 Vienna, Austria, +43 53410 322ext 368. Fax: +43 53410 321

### ELECTRONIC MEDIA

**Jun 9-11, 2016.** Modern Art and Cultural Heritage (MKKM) of the German Association of Conservator-Restorers (VDR), *Collecting and Conserving Performance Art*, Wolfsburg, Germany.

Info: [www.restauratoren.de/termine-details/2021-save-the-date-collecting-and-conserving-performance-art.html](http://www.restauratoren.de/termine-details/2021-save-the-date-collecting-and-conserving-performance-art.html)

Contact: [performance\\_art@restauratoren.de](mailto:performance_art@restauratoren.de)

### OBJECTS

**Feb 1-4, 2016.** University of Amsterdam, *Mirrors and Flat Glass*, Amsterdam, The Netherlands.

Info: [www.conservation-restoration-training.nl/continuing-profession](http://www.conservation-restoration-training.nl/continuing-profession)

**Apr 7-9, 2016.** The Fitzwilliam Museum, *Ancient Egyptian Coffins: Past, Present, Future*, Cambridge, UK.

Info: [onlinesales.admin.cam.ac.uk](http://onlinesales.admin.cam.ac.uk)

May 15-21, 2016. *41st International Symposium on Archaeometry (ISA)*, Kalamata, Greece.

Info: <http://isa2016.uop.gr>

May 25-29, 2016. ICOM-CC, Ceramics and Glass WG, *ICOM-CC Ceramics and Glass WG Interim Meeting*, Wrocław, Poland.

Info: <http://icom.asp.wroc.pl>

Jul 8-9, 2016. Technological Educational Institute of Ionian Islands, *Preservation or just an Obsession, 2nd International Meeting for Conservation and Documentation of Ecclesiastical Artefacts*, Turkey.

Info: <http://imcdea20165.webnode.gr> or [www.facebook.com/groups/imcdea2016](http://www.facebook.com/groups/imcdea2016)

## PAINTINGS

Jun 14-17, 2016. Stichting Restauratie Atelier Limburg (SRAL), *Modern Resins for Varnishing and Retouching*, Maastricht, The Netherlands.

Info: [info@sral.nl](mailto:info@sral.nl)

Oct 20-21, 2016. SRAL, *Wood Science and Technology II: Microclimates for Panel Paintings*, Maastricht, The Netherlands.

Info: Kate Seymour ([k.seymour@sral.nl](mailto:k.seymour@sral.nl)) and Siska Losse ([s.losse@sral.nl](mailto:s.losse@sral.nl))

## PHOTOGRAPHIC MATERIALS

May 14-18, 2016. FAIC and the Center for Creative Photography, *Plastics Associated with Photographic Materials*, Tucson, AZ, USA.

Info: [www.conservation-us.org/Plastics](http://www.conservation-us.org/Plastics)

Sep 21-24, 2016. ICOM-CC Photographic Materials WG, *Triennial Meeting 2016*, Amsterdam, The Netherlands.

Info: [www.rijksmuseum.nl/en/icom-cc.pmwg](http://www.rijksmuseum.nl/en/icom-cc.pmwg)

## RESEARCH & TECHNICAL STUDIES

Mar 13-17, 2016. American Chemical Society (ACS), *Analytical Methodologies and Research Partnerships at the Interface of Chemistry and Art/Archaeology*, San Diego, CA, USA.

Info: [www.acs.org/content/acs/en/meetings/abstract-submissions/acsnm251](http://www.acs.org/content/acs/en/meetings/abstract-submissions/acsnm251)

May 23-25, 2016. Infrared and Raman Users Group (IRUG), *12th Biennial Infrared and Raman Users Group*, Chalkidiki, Greece.

Info: [whc.unesco.org/en/list/454](http://whc.unesco.org/en/list/454)

Jul 31-Aug 5, 2016. Gordon Research Conference (GRC), *Probing Hierarchically Complex Materials and their Modes of Characterization and Alteration*, Newry, ME, USA.

Info: <https://www.grc.org/programs.aspx?id=15101>

Contact: Jennifer L. Mass, Scientific Research and Analysis Laboratory Conservation Dept., Winterthur Museum Winterthur, DE 19735  
TEL: 302-888-4808, Fax: 302-888-4838

## TEXTILES

May 19-21, 2016. Australian Institute for the Conservation of Cultural Materials, (AICCM), *Emerging Technologies in Textile Conservation*, AICCM Textile Special Interest Group (AICCMTSIG) Symposium, Sydney, Australia.

Info: [aiccm.org.au](http://aiccm.org.au)

Contact: Julie O'Connor, AICCM SIG  
[convenorjulie@conservationsolutions.com.au](mailto:convenorjulie@conservationsolutions.com.au)

## WOODEN ARTIFACTS

Apr 8-10, 2016. ICOM-CC, Wood, Furniture and Lacquer WG and the Sculpture, Polychromy and Architectural Decoration WGs, *Historic and Modern Assemblages: Treatments of Wood Based Multimedia Artworks/ Interiors in Context*, Potsdam, Germany.

Info: [www.restauratoren.de/fachgruppen/moebel-und-holzobjekte/icom-tagung-potsdam-2016.html](http://www.restauratoren.de/fachgruppen/moebel-und-holzobjekte/icom-tagung-potsdam-2016.html)

## COURSE LISTINGS

This listing of CCS courses, institutions that offer courses of interest to conservation professionals, and contact information is always available online at <http://resources.conservation-us.org/aicnews/courses-and-workshops>.

### Adventures in Preservation (AiP)

1557 North Street, Boulder, CO, 80304

Tel: (303) 444-0129

Website: <http://adventuresinpreservation.org/>

Jun 5-11, 2016; Aug 14-20, 2016. *Linking Archaeology with Preservation at Fairfield Plantation, Fairfield Plantation, Gloucester, VA*

### Campbell Center for Historic Preservation Studies

Mount Carroll, IL

Tel: 815-244-1173

Website: [www.campbellcenter.org](http://www.campbellcenter.org)

Jun 20-24, 2016. *Traditional Gilding*

Jun 27-30, 2016. *Gilding Conservation*

Jun 27-Jul 1, 2016. *Microscopy for Pigment and Fiber Identification in Art and Artifacts*

Jul 26-29, 2016. *Book Repair Techniques for Special Collections*

Aug 2-5, 2016. *Emergency Preparedness, Response, and Recovery*

Aug 30-Sep 2, 2016. *The Modified FAIC Selecting Adhesives for Conservation Workshop*

Sep 7-10, 2016. *Parchment Conservation*

Sep 13-16, 2016. *Introduction to Organic Chemistry*

### Canadian Conservation Institute

1030 Innes Road, Ottawa, Ontario K1B 4S7

Telephone: 613-998-3721

or Toll-free in Canada: 1-866-998-3721

Fax: 613-998-4721

TTY/TDD: 819-997-3123

Website: [www.cci-icc.gc.ca/index-eng.aspx](http://www.cci-icc.gc.ca/index-eng.aspx)

Mar 15-18, 2016. *Risk Management and Risk-based Decision Making for Museum, Gallery, Archive and Historic House Collections*

### The Getty Conservation Institute

1200 Getty Center Drive, Suite 700

Los Angeles, CA 90049-1684

Tel: 310 440-7325

E-mail: [gciweb@getty.edu](mailto:gciweb@getty.edu)

Website: [www.getty.edu/conservation/about/education/](http://www.getty.edu/conservation/about/education/)

Feb 11-12, 2016. *Master Class on Museum Lighting Options Beyond White LED*

### ICCROM International Summer School ICCROM

Via di San Michele, 13

00153 Rome

Tel: +39 06 58 55 34 10, Fax: +39 06 58 55 33 49

Website: [www.iccrom.org/category/course-announcement/](http://www.iccrom.org/category/course-announcement/)

Mar 4-Apr 20, 2016. *Conservation of Built Heritage*

### International Academic Projects

1 Birdcage Walk, London, UK, SW1H 9JJ

Tel: (44) 207 380 0800

E-mail: [info@academicprojects.co.uk](mailto:info@academicprojects.co.uk)

Website: [www.academicprojects.co.uk](http://www.academicprojects.co.uk)

Feb 11, 2016. *Conservation for Exhibitions (Tate, London)*

Mar 7-8, 2016. *Conservation of Tracing Paper (LMA, London)*

Mar 10-11, 2016. *Identification of Prints (Tate, London)*

Apr 7, 2016. *Reflectance Transformation Imaging for Museum Objects (Bletchley Park)*

Jun 6-10, 2016. *Moulding and Casting Museum Objects (Denmark)*

Jun 13-16, 2016. *Identification of Pigments (London)*

Jun 27-Jul 1, 2016. *Digital Photography of Museum Objects (London)*

Jun 27-Jul 1, 2016. *Making Electroform Replicas of Metallic Objects (Denmark)*

Jul 4-8, 2016. *New Methods of Cleaning Painted Surfaces (Tate, London)*

Jul 4-8, 2016. *Giltwood Frame & Object Restoration (Oxford)*

Jul 27-29, 2016. *Examining Cross sections of paint layers (London)*

Sep 12-16, 2016. *Conservation of Glass Objects (London)*

Oct 3-4, 2016. *Chemistry for Conservators (London)*

Oct 3, 2016. *Watercolours: examination, processes and care (Tate, London)*

Oct 6, 2016. *Sustainable climate control for collections (London)*

Oct 7, 2016. *Museum Lighting from theory to practice (London)*

## COURSES, CONFERENCES, & SEMINARS

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The intakes for the 4 month Chemistry correspondence courses are as follows:  
**Mar-Jun 2016.** *Chemistry for Conservators correspondence course*  
**Sept-Dec 2016.** *Chemistry for Conservators correspondence course*

### **International Conservation Centre**

Citta di Roma, Old Acre, Israel  
Tel: +971 4 9817322  
Website: <http://conservationcenter.org.il/sts/>

**March 1, 2016.** *Saving the Stones: Training Program in Practical Conservation.*

### **The National Center for Preservation Technology and Training (NCPTT)**

Natchitoches, LA  
Website: [ncptt.nps.gov](http://ncptt.nps.gov)

**Jan 15-28, 2016.** *Stonework Symposium XIV, Legacy Build Project & Workshops, Gualala, CA*

**Mar 9-10, 2016.** *Petrography for Archaeologists, Phoenix, AZ*

**Aug 24-26, 2016.** *(Co-sponsored with FAIC) Spectral Imaging for Conservation, Santa Fe, NM*

### **Queen's University**

Geneva Ikle, Co-Chair, MAC Gilding Workshop Committee  
Queen's University, Kingston, ON Canada  
613-770-2094  
[13gi2\[at\]queensu.ca](mailto:13gi2[at]queensu.ca)

**Feb 5-7, 2016.** *Workshop on Gilding Techniques*

### **San Gemini Preservation Studies Program**

For academic information: Prof. Max Cardillo  
[mcardillo@iirpsemail.org](mailto:mcardillo@iirpsemail.org)  
For application information: Polly Withers  
[pwithers@iirpsemail.org](mailto:pwithers@iirpsemail.org), Program Administrator  
IIRPS San Gemini Preservation Studies  
203 Seventh Ave.,  
Brooklyn, NY 11215

Tel. (718) 768-3508  
<http://sp-conserv.org/>

**May 30-Jun 24, 2016.** *Session One: Building Restoration; Archaeological Ceramics Restoration; Book Bindings Restoration*

**Jul 11-Aug 5, 2016.** *Session Two: Paper Restoration; Traditional Painting Restoration; Field Projects*

**Jun 25-Jul 8, 2016.** *Intersession Programs in Italy or Athens*

### **University of Amsterdam**

Programme Conservation and Restoration of Cultural Heritage  
Oude Turfmarkt 145, room 001  
1012 GC Amsterdam  
Tel: +31 (0) 20 525 2015  
Website: [www.uva.nl](http://www.uva.nl)

**Feb 1-4, 2016.** *Mirrors and flat glass*



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The American Institute for Conservation of Historic and Artistic Works (AIC) and the Canadian Association for Conservation (Association Canadienne pour la Conservation et la Restauration) (CAC-ACCR) invite you to the Joint 44th Annual Meeting and 42nd Annual Conference • May 13-17, 2016 • Montreal, Canada

The complete meeting schedule is now online at  
[www.conservation-us.org/annual-meeting/meeting-schedule](http://www.conservation-us.org/annual-meeting/meeting-schedule).

Register today!